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THE INLAND PRINTER



Henry Lindenmeyr & Sons

The Cover of this issue is **MINTON ENAMELED FOLDING STOCK**

Extra Strong. Coated both sides.
Carried in White and Tints.
25 x 40, 120 lbs. to 500 sheets.
Price, 10 cents per lb.
Send for Samples.

Paper Warehouses

32 to 36 Bleecker Street
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New York



GRAMERCY PRINTING PAPER

25 x 36-70. Cream Tint-Smooth Finish

For High-class Book and Catalogue Work

Special sizes and weights imported to order in not less than ton lots. Send for sample.

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Importers of High-Grade Papers
36 East Twenty-first Street, New York

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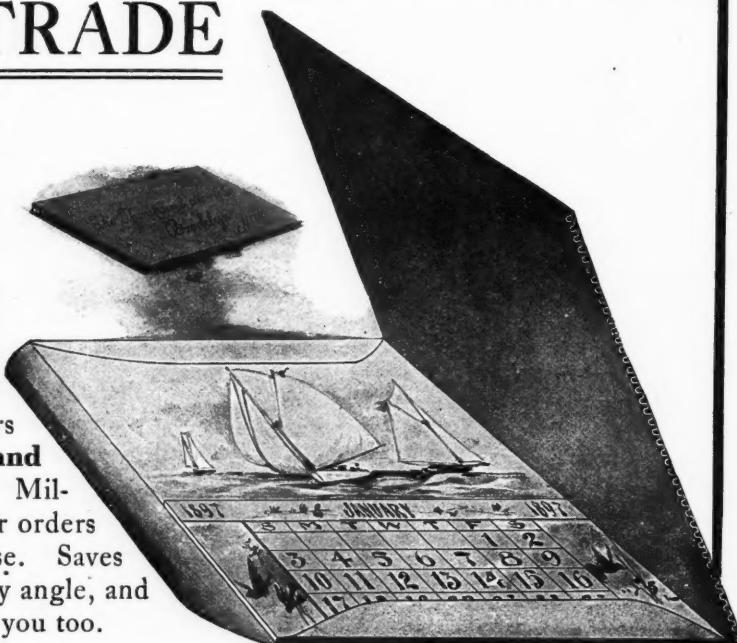
167 Adams Street, Chicago TELEPHONE
MAIN - 260

TO THE TRADE

An opportunity to figure on Safety Mailing Cards would be appreciated..

The Safety Mailing Card

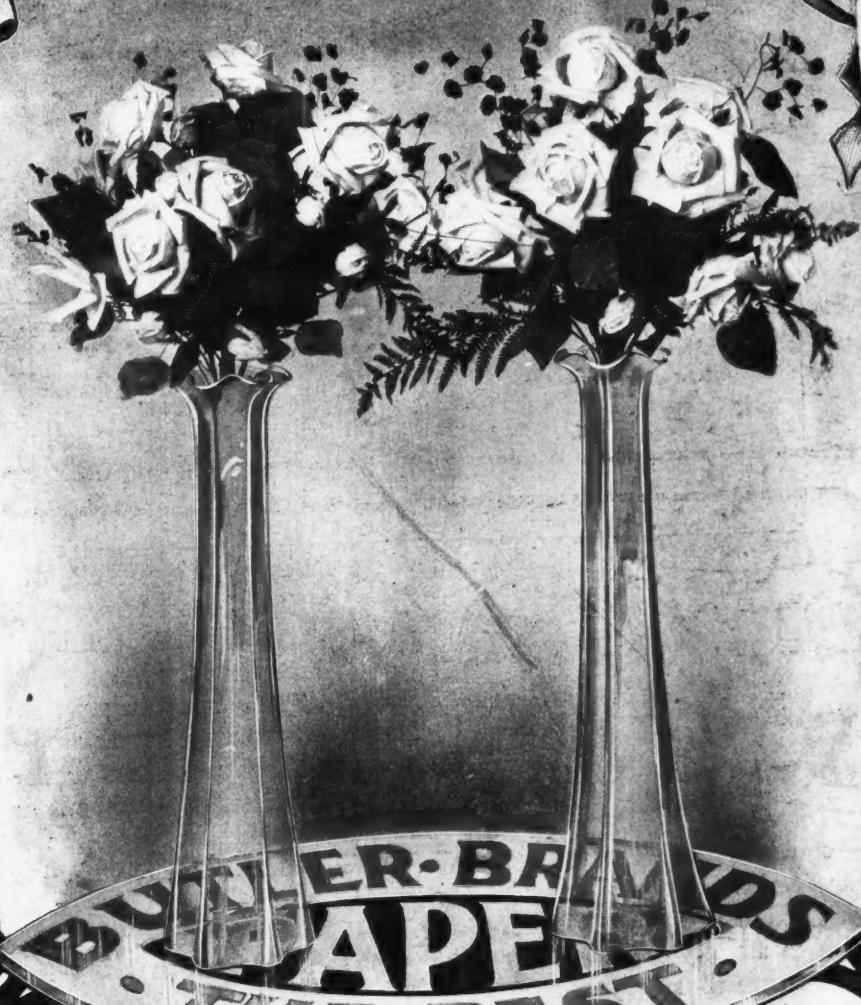
is an article that will interest your customer immediately. Designed by us several years ago **for mailing calendars and similar enclosures, flat.** Millions have been used and our orders are constantly on the increase. Saves your customer money at every angle, and there is a good thing in it for you too.



Communicate with us, giving sizes and quantities. Our prices are rock-bottom, services A1. Address

The Thompson & Norris Co.
12 Prince Street . . BROOKLYN, N. Y.

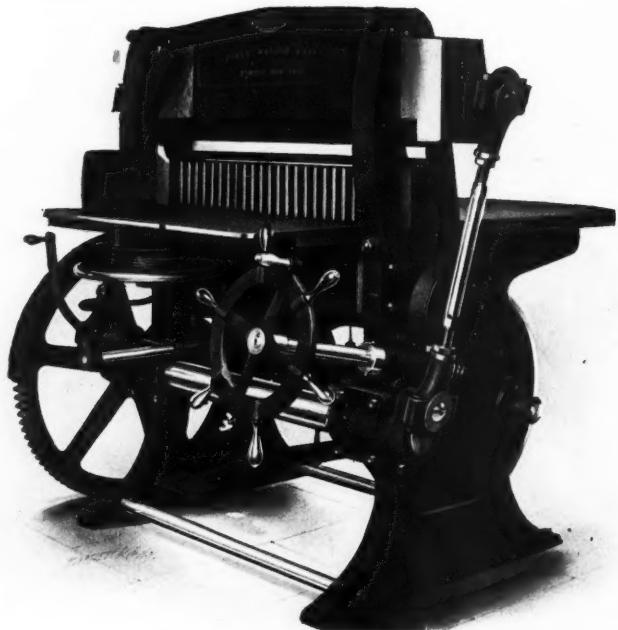
JUNE CATALOGUES
when made from
SNOW FLAKE ENAMEL
are as welcome as
JUNE ROSES



BUTLER-BRADLEY'S
PAPER-BRACE PAPERS
THE BEST

J. W. BUTLER PAPER CO.
CHICAGO

The Os-we-go Se-mi Au-to



SIZES: 34, 38, 44 and 50 inch.



Clamp—equipped with the unexcelled
Write for details.

GHESE Latest Improved BROWN & CARVER Cutting Machines have a new method of clamping instantly after marking with the foot treadle—without the hand clamp—available for a great many classes of work—as quick as a full Automatic—without any of the mechanism necessary to the Automatic BROWN & CARVER knife-bar motion.

Sixty sizes and styles of BROWN & CARVER and OSWEGO Cutting Machines are carried in stock generally ready for instant shipment. Everything from 200-lb. Bench Cutters up to 19,000-lb. Automatic Clamp Cutters. We have the only factory making Cutting Machines exclusively, and the only one making a complete line of Cutting Machines. Each size and type is the best that can be produced.

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NIEL GRAY, Jr., Proprietor

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Old Hampshire Bond

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PHILADELPHIA	I. N. Megargee & Co.
BOSTON	A. Storrs & Bement Co.
BUFFALO	Alling & Cory
CINCINNATI, Cincinnati Cordage & Paper Co.	
CLEVELAND The Union Paper & Twine Co.	
COLUMBUS	The Central Ohio Paper Co.
DETROIT	United States Paper Co.
HARRISBURG	Johnston & Co.
PITTSBURG	W. W. McBride Paper Co.
READING	M. J. Earl
ROCHESTER	Alling & Cory
SCRANTON	Megargee Bros.
SYRACUSE	J. & F. B. Garrett
TROY	Troy Paper Co.

IN THE WEST

CHICAGO	Bradner Smith & Co.
ST. LOUIS	Graham Paper Co.
DENVER	Carter, Rice & Carpenter Co.
DES MOINES	Western Newspaper Union
DULUTH	Zenith Paper Co.
INDIANAPOLIS	Crescent Paper Co.
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MILWAUKEE	Standard Paper Co.
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OMAHA	Western Paper Co.
ST. PAUL	F. G. Leslie Co.
SALT LAKE	Western Newspaper Union

IN THE SOUTH

BALTIMORE	McDonald & Fisher
WASHINGTON	R. P. Andrews & Co., Inc.
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LONDON	Hampshire Paper Co., 11 Wardrobe Chambers, Queen Victoria St., E. C.
LIVERPOOL	L. S. Dixon & Co., Ltd.

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STOCKHOLM	Gumælius & Komp
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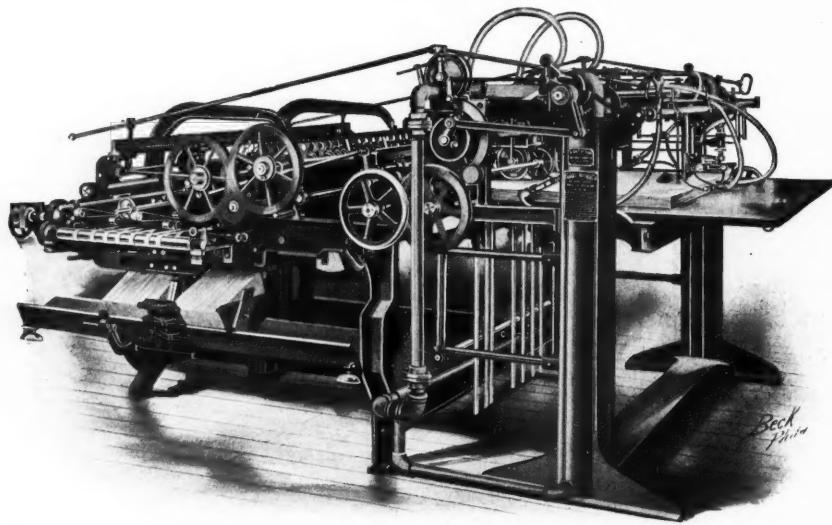
We call the attention of the printing trade to the recent changes and extensions in our list of selling agents, namely, in Detroit and Nashville. We should be glad to have you take up the matter of prices with the nearest one or send direct to the mill.

Hampshire Paper Company

The only paper makers in the world making Bond Paper exclusively,

South Hadley Falls, Mass.





Patent No. 768,375. August 23, 1904.

THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

The Chambers Paper Folding Machines have a successful business record of over forty years, while the King Automatic Feeder

has now a proven record of nearly three years constant hard use under many different conditions.

We are offering no experiments to our customers.

One concern has been running CHAMBERS FOLDERS with KING FEEDERS attached for twenty-three hours per day continuously.

Nothing but good machinery, good in conception, design, material, construction, stands such use.

This Combination Gives Satisfaction.

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Folding and Feeding Machines
PHILADELPHIA, PENNSYLVANIA

Agent for Great Britain, W. H. BEERS, 170 EDMUND STREET, BIRMINGHAM

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We make but one kind—
The best in the world.
Never reduce quality to see how cheap we can build them.
Always—how good.
Our experience and facilities give us advantages.

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HIGH-GRADE MACHINERY
FOR
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In five styles and nine sizes

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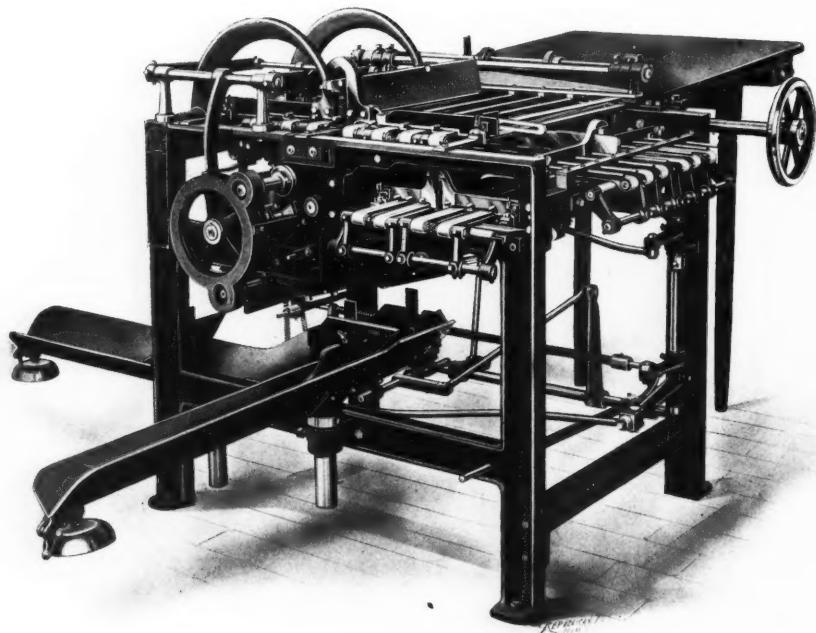
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Job and Circular Folder

FOR SMALL WORK



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Erie, Pa., U. S. A.

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New York, H. L. Egbert & Co.
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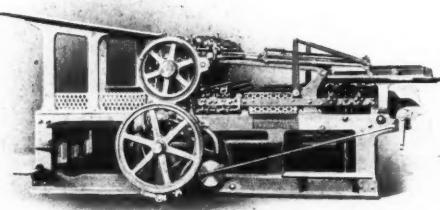
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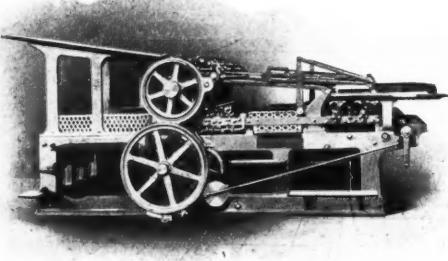
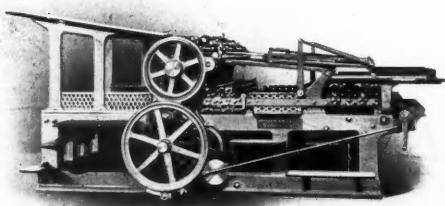
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Century Advantages



**The only press possessing
Perfect Register of
Sheet to Cylinder, and of
Cylinder to Bed.**

**Higher Speed than is
possible upon any other
press without
Loss of Efficiency.**



**Super-digestion of Ink
before it
reaches the ink table.**

**A Strength and Delicacy of Impression combined with Time-saving
Devices and an assured Permanence in Make-ready.**

THE CAMPBELL COMPANY

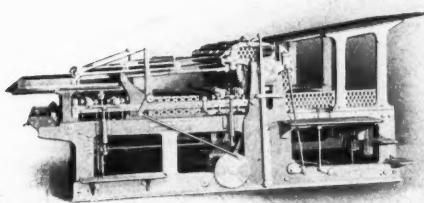
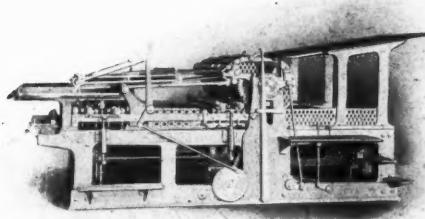
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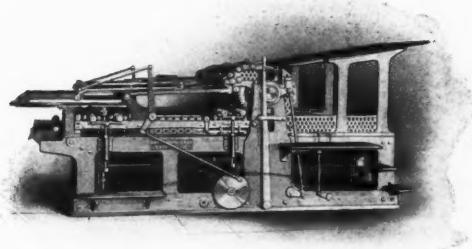
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Bed Movement.
Perfect squeeze between
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**Rotary Distribution
with Fountain-
trip Attachment.**

**Immovable Continuous
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with Radially-closing
Grippers and Instantaneous
Front Guide Action.**



**Eccentric Lift Impression Mechanism, with
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HENRY A. WISE WOOD, President

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No. 1

Pure White Enameled Book

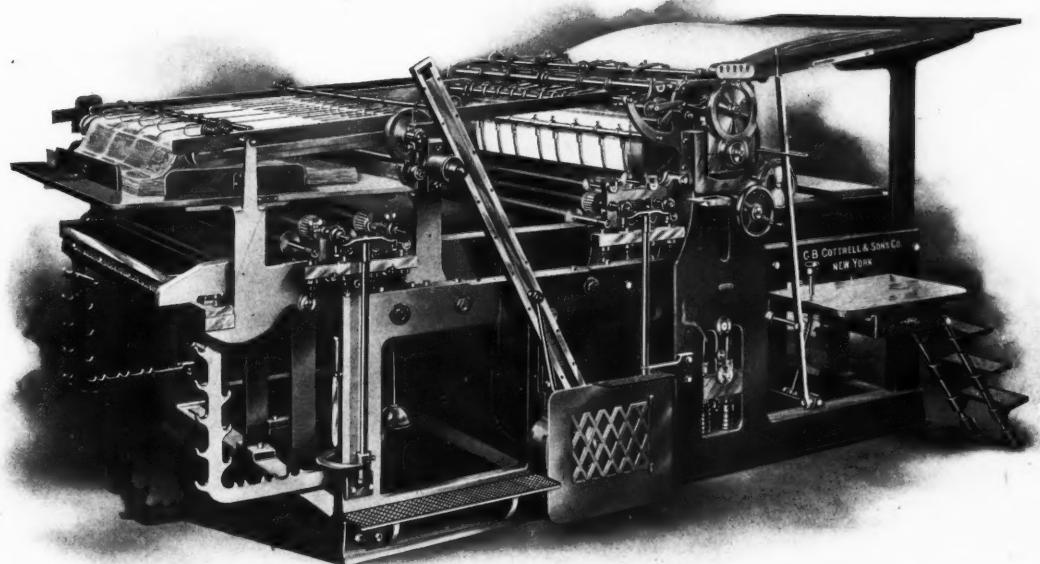


WHITEST, HIGHEST FINISH
AND THE BEST PRINTER



ESPECIALLY ADAPTED FOR FINE CATALOGS
AND WHERE BEST RESULTS ARE DESIRED

The Champion Coated Paper Co.
Hamilton, Ohio



THE COTTRELL High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

C. B. COTTRELL & SONS CO.
NEW YORK, N.Y. WESTERLY, R.I. CHICAGO, ILL.

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A.

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U. S. PAPER EXPORT ASSOCIATION
Callejon espiritu santo 9
Mexico City

Representative in Cuba:
HOURCADE CREWS Y CA.
Muralla 39, Havana

A Letter to Master Printer—

NILES, OHIO, May 15, 1905.

MASTER PRINTER, New York City:

Dear Sir,— One of our salesmen writes us that you are looking for a press "absolutely simple in construction, one which will do all kinds of printing, and does not require plates."

There is such a press, and, although we do not make it, we take pleasure in directing your attention to it. It may be obtained of any supply house. It is commonly known as the Washington Hand Press. It seems to us to fill your requirements to a nicety. Your requirements are not difficult to supply.

Every advance in output beyond the Washington Hand Press has involved some loss of simplicity and some limitations in the kind of work that may be done on one machine. Just in proportion as printers are willing to put up with these objections, they have attained speed, economy and evenness of work, until we are now able to offer them machines which give a guaranteed output of 5,000 sheets per hour in one or two colors, finely done. But, happy must be the man who, like you, cares not for these things, and who must, therefore, be financially independent of his business, and able to conduct it at a loss.

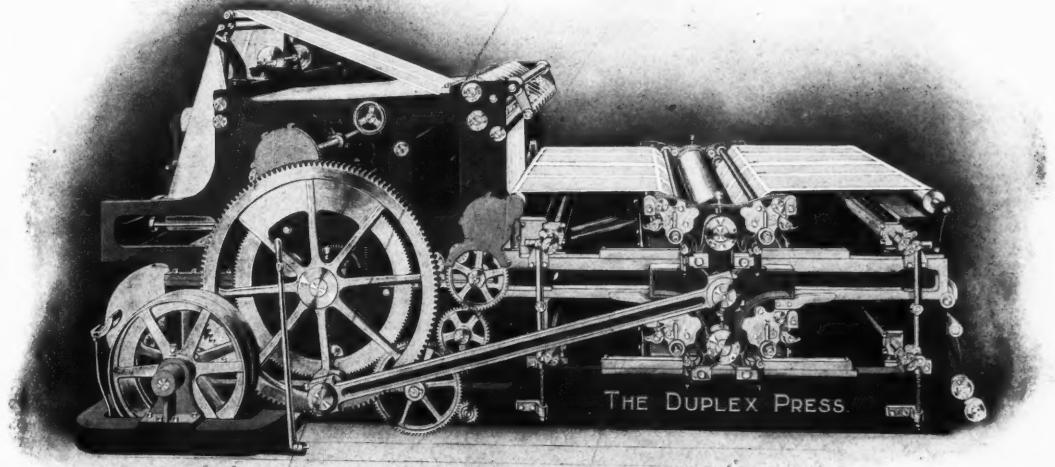
Sincerely yours,

THE HARRIS AUTOMATIC PRESS CO.

NOTE (Not for Master Printer)—Our Chicago Office has been removed to No. 317 Dearborn Street, ground floor, where the craft are invited to gather and see the wheels go round.

THE H. A. P. CO.

THE DUPLEX



Flat-Bed Web-Perfecting Newspaper Press TWENTIETH CENTURY MODEL

Prints 5,000 to 6,000 per hour of either 4, 6, 8, 10 or 12 page papers
WITHOUT STEREOTYPING

Some Recent Buyers

JACKSON, MICH.	News	ELIZABETH, N. J.	Times
Third in city.		12-page, second purchase.	
FITCHBURG, MASS.	Sentinel	COLUMBIA, PA.	Spy
12-page, second purchase.		Second in city.	
TAMPA, FLA.	Times	BRANDON, MANITOBA	Sun
MONCTON, N. B.	Times	HAGERSTOWN, MD.	Mail
Second in city.		Second in city.	
TORRINGTON, CONN.	Register Journal	DETROIT, MICH.	Polish American
ITHACA, N. Y.	12-page, second in city.	WINONA, MINN.	Republican and Herald
WILMINGTON, N. C.	Dispatch	12-page.	
PONTIAC, MICH.	Gazette	EASTON, PA.	Sunday Call
SOUTH BETHLEHEM, PA.	Globe	PERU, IND.	Journal
12-page, second purchase.		BELLINGHAM, WASH.	Herald
COLUMBUS, OHIO	Westbote-Express	12-page.	
CONCEPCION, CHILI	El País	BLOOMSBURG, PA.	Press
Second in city.		CORNING, N. Y.	Leader
MUSCATINE, IOWA	News-Tribune	12-page, second purchase.	
CANTON, ILL.	Register	ASHLAND, KY.	Independent
WATERVILLE, ME.	Sentinel	NEW YORK, N. Y.	Languages Ptg. Co.
LORAIN, OHIO	Times-Herald	NORTH TONAWANDA, N. Y.	News
12-page.		EASTON, PA.	Free Press
BROOKLYN, N. Y.	Finnish National	12-page, second purchase.	
LANCASTER, PA.	Examiner	ARCTIC, R. I.	Times
12-page, second purchase.		HORNELLSVILLE, N. Y.	Tribune
CONCORD, N. H.	Monitor	Second purchase.	
LIMA, OHIO	Republican-Gazette	WINDSOR, ONT.	Record
Third in city.		ZANESVILLE, OHIO	Times-Recorder
		12-page, third in city.	

OUR CUSTOMERS WRITE OUR ADS.
GET THEIR OPINIONS INSTEAD OF OURS - WE MAY BE PREJUDICED

DUPLEX PRINTING PRESS CO. BATTLE CREEK,
MICHIGAN, U.S.A.



New Features of Construction

The New
Lundell Universal

MOTORS

If you are in the market
communicate with our nearest office
for full information.

DISTRICT OFFICES
NEW YORK, 112 Broadway.
CHICAGO, Old Colony Bldg.
PHILADELPHIA, Land Title Bldg.
PITTSBURG, Farmers Bank Bldg.
ATLANTA, GA., . . . Empire Bldg.
NEW ORLEANS, LA., Hibernia Bank Bldg.

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MILWAUKEE

General Sales Office — Old Colony Building, CHICAGO

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DENVER, Hendrie & Bolhoff Mfg. & S. Co.
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SAN FRANCISCO } Kilbourne & Clark Co.

The
**J. L. Morrison
Company**

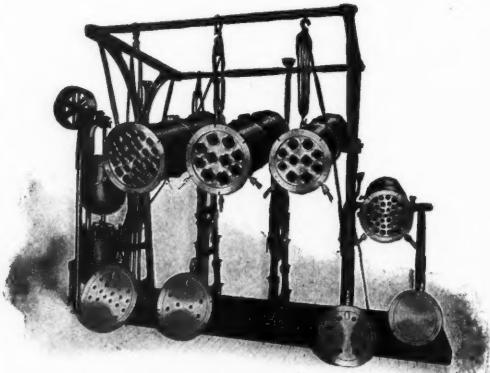
MANUFACTURERS OF
“PERFECTION”
WIRE STITCHING MACHINES

HAVE
REMOVED
THEIR OFFICE TO LARGER PREMISES
143 Worth Street
NEW YORK

FULL EQUIPMENTS OF THE LATEST AND
MOST IMPROVED

Roller-Making Machinery FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



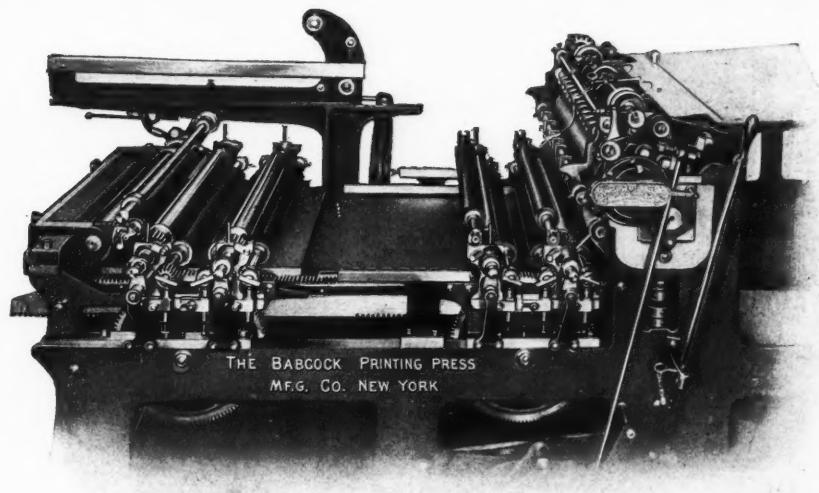
JAMES ROWE 241-247 S. Jefferson St.
CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents.
189 FLEET STREET, LONDON, ENGLAND.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London.

Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; A. G. Elliot Paper Company, Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.



The N° 43 Optimus, a Small Press for Big Printing. Three Rollers Good as Four

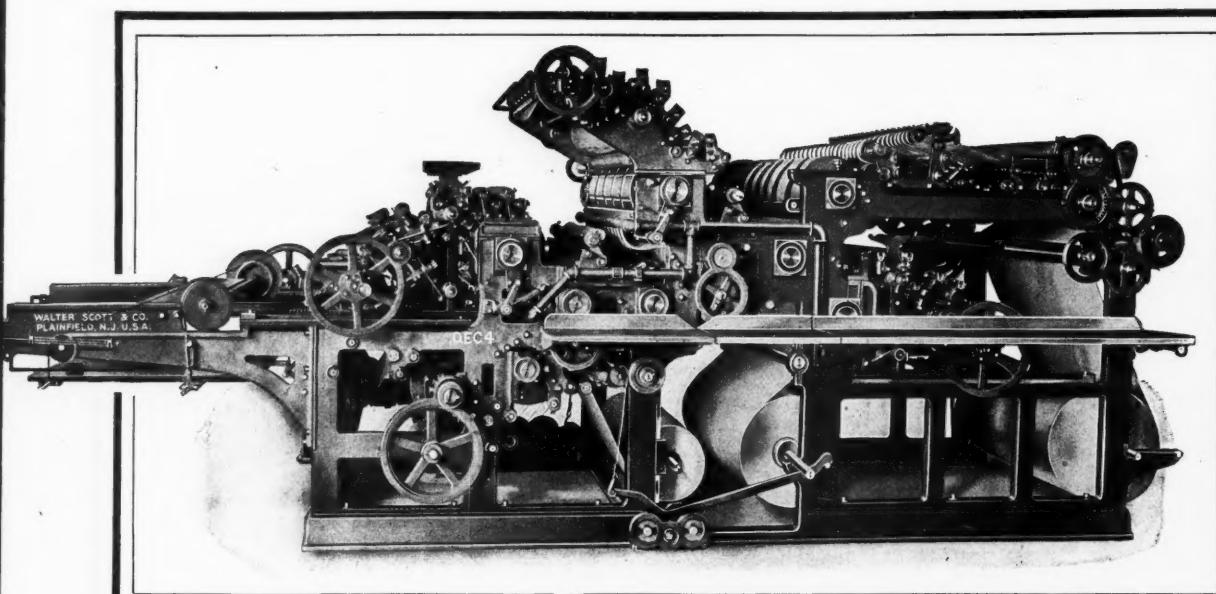
Our new No. 43 Optimus is attracting much attention. At the Exposition of the International Printing and Stationers' and Allied Trades, recently closed in London, England, it was granted the highest award, a silver medal and diploma. No gold medals were given.

No other printing press of its size approaches No. 43 in versatility. Its new patented inking arrangement is a revelation, and has brought about a revolution in presses of this size. We get better distribution and larger ink roller surface, in proportion to the size of the form, with three form rollers, than can be found on the large two-revolutions of any make. Form rollers and table rollers are interchangeable. The cost of composition is reduced 25 per cent. Speed is increased, and you have a small press that can do big printing, with quantity and quality included. (Cut shows distribution.)

In addition to its own peculiar devices, No. 43 has all the advantages of our other well known Optimus presses, including our patent ball and socket bed motion, unequaled printed-side-up front delivery, reversing mechanism, safety gripper mechanism, patent slider mechanism, impression trip, cutter, jogger, and counter.

It is built in one size only, and prints a 25x38 sheet. Runs easily and quietly at 2500.

SET IN BARNHART BROS. & SPINDLERS' MISSION.



An Authority on Printing

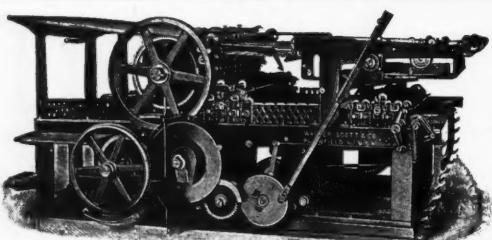
in this country stated that the rotary web press would not come into general use owing to the fact that you could only cut off one length of sheet and that the length of the sheets was unalterable and fixed by the circumference of the printing cylinder. He did not know then about the

Scott All-Size Rotary

which cuts off ninety different lengths of sheets, prints same on one or both sides of the sheet, in colors if desired, and delivers the product *flat* on a delivery table, ready for the paper cutter or folding machine, at a speed up to seven thousand sheets per hour.

If you have never seen this machine

we will be pleased to send you an illustrated and descriptive catalogue showing the different styles built, sizes, etc., and will also send samples of work printed on the machine. Write to-day.



The Scott Two-revolution Printing Machine with Printed-side-up Front Delivery

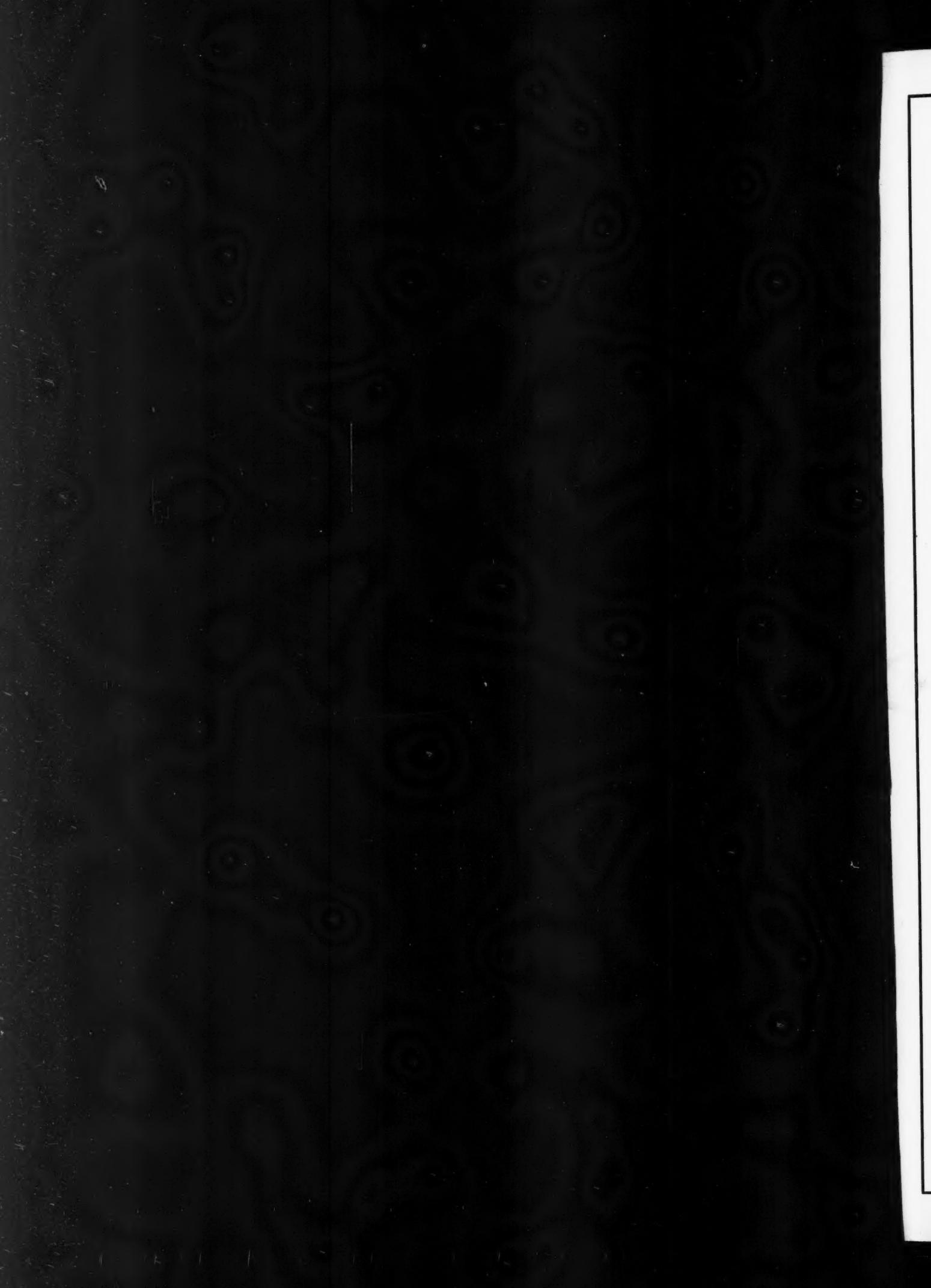
Walter Scott & Co.

PLAINFIELD, N. J., U. S. A.

NEW YORK OFFICE, 41 Park Row
CHICAGO OFFICE, . . . 321 Dearborn Street
ST. LOUIS OFFICE, 819 North Fourth Street
BOSTON OFFICE, 7 Water Street

CABLE ADDRESS — WALTSCOTT, NEW YORK





The Monotype



HE samples of Monotype work on the two following pages, and the letter from the Geo. W. Gibbons & Sons Co., of Philadelphia, together emphasize very strongly two advantages of the Monotype which are unshared by any other mechanical type-setter.

In the first place it is very clearly demonstrated that the Monotype handles with ease intricate tabular work, such as can be profitably produced by no other machine on the market, and handles it better than can the most skilful of hand compositors.

In the next place it is just as clearly demonstrated that the quality of all Monotype matter is of the very highest, not nearly as good as, but better than, hand composition, and incomparably superior to the work of any other machine.

It is no wonder, then, that the Geo. W. Gibbons & Sons Co. and other Monotype users find it easy to retain their high-class magazine-work contracts.

WOOD & NATHAN COMPANY

Sole Selling Agent

1 MADISON AVENUE :: NEW YORK

Daniel C. Shelly
Chicago Representative
334 Dearborn St., Chicago
Ill.

T. C. Sheehan
Southern Representative
311 Church St., Nashville
Tenn.

Hadwen Swain Mfg. Co.
Representative for Pacific Coast
San Francisco
Cal.

The Monotype

THROUGH RATES.

Governed by Southern Classification

Governed by Southern Classification. *No Agent. Freight must be prepaid.
*Freight must be prepaid to all points on Lexington Terminal and Union Point and White Plains Divisions of Georgia Railroad when routed via Central of Georgia Railway.

§ Sugar, L. C. L., 3 cents per 100 lbs. higher than C. L.

No Agent Freight must be prepaid

*No Agent. Freight must be prepaid.
int and White Plains Divisions of Georgia Railroad when routed via Central of

Note.—C. L. minimum to G., F. & A. Ry. stations on Special Iron, 30,000 lbs.

The Monotype

120

J. JACOB SHANNON & CO.



Fig. 262
Differential

Fig. 263
Duplex

Fig. 264
Triplex

DIFFERENTIAL BLOCKS FOR OCCASIONAL USE.

Capacity in Tons	Price Complete	Hoist in Feet	*Extra Hoist Price per Foot
1	\$18 00	5	\$2 80
1	18 00	6	2 80
1	21 00	7	2 80
1	28 00	8	3 00
1½	36 00	8½	3 20
2	45 00	9	3 40
3	60 00	9½	4 00

*Each additional foot of hoist requires 4 feet of additional chain.

DUPLEX BLOCKS

SCREW-GEARED. PATENTED. FOR GENERAL USE.

Capacity in Tons	Price Complete	Hoist in Feet	Extra Hoist Price per Foot
½	\$25 00	8	\$1 25
1	30 00	8	1 30
1½	40 00	8	1 35
2	50 00	9	1 40
3	70 00	10	1 50
3½	80 00	10	1 90
4	95 00	10	1 95
5	125 00	12	2 00
6	150 00	12	2 80
7	175 00	12	3 00
8	200 00	12	3 10
10	250 00	12	3 20

TRIPLEX BLOCKS

SPUR-GEARED. FOR CONSTANT USE AND BEST ECONOMY.

Triplex				Triplex—Type A			
Capacity in Tons	Price Complete	Hoist in Feet	Extra Hoist Price per Foot	Capacity in Tons	Price Complete	Hoist in Feet	Extra Hoist Price per Foot
½	\$35 00	8	\$0 90	3	\$90 00	10	\$1 50
1	45 00	8	95	4	110 00	10	1 60
1½	60 00	8	1 00	5	140 00	12	2 15
2	70 00	9	1 05	6	165 00	12	2 15
				8	200 00	12	2 70
				10	240 00	12	3 25
				12	300 00	12	4 30
				16	360 00	12	5 40
				20	425 00	12	6 50

BOX'S PATENT DOUBLE SCREW HOISTS

PRICE-LIST OF HOISTS.—(Fig. 265)



Weight Lbs.	Lift Feet	To Raise Lbs.	Price	Ex. Lift per Ft., including Each Chain
25	8	500	\$22 50	\$0 65
35	8	1000	25 00	.75
50	8	2000	30 00	.95
80	8	3000	40 00	1 10
100	9	4000	60 00	1 25
120	10	6000	75 00	1 50
140	10	8000	95 00	1 85
180	12	10000	122 50	2 25
240	12	12000	150 00	2 85
340	12	16000	225 00	3 35
450	12	20000	300 00	4 25

Up to 50,000 lbs. capacity. All prices above 20,000 lbs. quoted on application.



Fig. 265

THE BURR SAFETY LIFT

PRICE-LIST.—(Fig. 266)

No. 2.	For $\frac{1}{2}$ inch Rope, or No. 7 Sash Cord.	Weight, 22 ozs.	Capacity, 600 lbs.	\$2 00
No. 3.	For $\frac{1}{2}$ inch Rope.	Weight, 4½ lbs.	Capacity, 800 lbs.	3 00
No. 4.	For $\frac{1}{2}$ inch Rope.	Weight, 6½ lbs.	Capacity, 1500 lbs.	5 50
No. 5.	For $\frac{1}{2}$ inch Rope.	Weight, 11 lbs.	Capacity, 2000 lbs.	7 00
No. 6.	For $\frac{1}{2}$ inch Rope.	Weight, 17 lbs.	Capacity, 2500 lbs.	8 50
No. 4½.	For $\frac{1}{2}$ inch Rope.	Weight, 10 lbs.	Capacity, 2000 lbs.	10 00
No. 5½.	For $\frac{1}{2}$ inch Rope.	Weight, 20 lbs.	Capacity, 3500 lbs.	12 00
No. 6½.	For $\frac{1}{2}$ inch Rope.	Weight, 28 lbs.	Capacity, 5000 lbs.	14 00

The above prices and weights include lower block. No rope.

1744 MARKET STREET, PHILADELPHIA

All contracts are made contingent upon strikes or accidents beyond our control



Geo. W. Gibbons & Sons Co.
Incorporated



Printing

Bookbinders . . Engravers . . Makers of Fine Catalogs

147 North Tenth Street, Philadelphia

April 13th, 1905.

Messrs. Wood & Nathan Co.,

#1 Madison Ave., New York.

Dear Sirs:-

The two Monotype machines placed in our composing room in July, 1903, are setting up the matter for eleven monthly and two quarterly magazines, besides considerable work for the trade.

We have sent you under separate mail some samples of intricate tabular matter that could not be profitably produced by any other machine nor done so well by hand. Among the samples is a page from the Wanamaker Book Catalogue; the print is beyond criticism, though the type had withstood 75,000 impressions.

The saving of time in make-ready is, in our opinion, one of the strongest points in favor of the Monotype, and as we are enabled to cast new type for our cases, a very expensive feature of our business is eliminated.

The fact that we use new type in every issue of our various journals makes them look sharp and clean, an appearance not noticeable in similar magazines. This, together with the ease and speed in which corrections can be made, is an unbeatable factor in retaining this work.

Yours very truly,

G.W.G.-F.P.

A handwritten signature in cursive ink that reads "Geo. W. Gibbons & Sons Co."

THE

Danish Bond

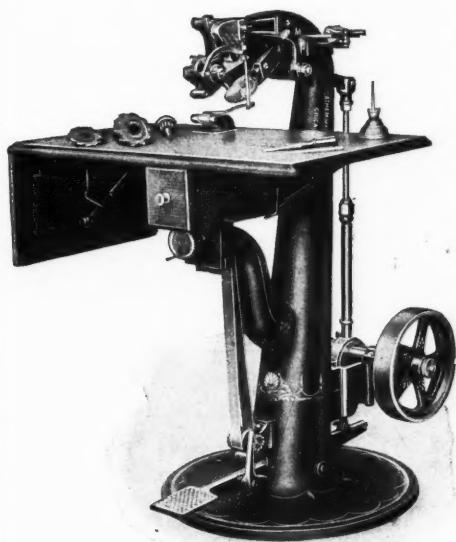
Will
Lithograph
or Print
perfectly



Is the
most popular
Bond on
the market

B. D. RISING PAPER COMPANY
Manufacturers of Bond Paper
HOUSATONIC, BERKSHIRE COUNTY, MASS.

Monitor Paging and Numbering Machine



FEWEST parts to move — fewest parts to handle — fewest parts to get out of order. The most direct, positive and simplest in every respect. Bearings in head and dogs in head more than twice width and wearing strength than on other machines.

Impression self-adjusting from one sheet to half inch. Treadle rod connects direct with main lever without intermediate joints or springs.

Main lever is hung between cone bearings — all wear and lost motion may be taken up.

Eccentric power attachment without springs overcomes all back-lash or vibration. *The fastest Numbering Machine made.*

Power machine changed to foot power, or from foot to power in a few minutes.

Table is raised and lowered by means of hand wheel and rack and pinion.

By single hand screw the machine may be changed to duplicate, triplicate or number as desired.

LATHAM MACHINERY CO.

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NEW YORK STORE, 8 Reade St.

BOSTON STORE, 220 Devonshire St.

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A nicely illustrated and well printed description of the best and most complete

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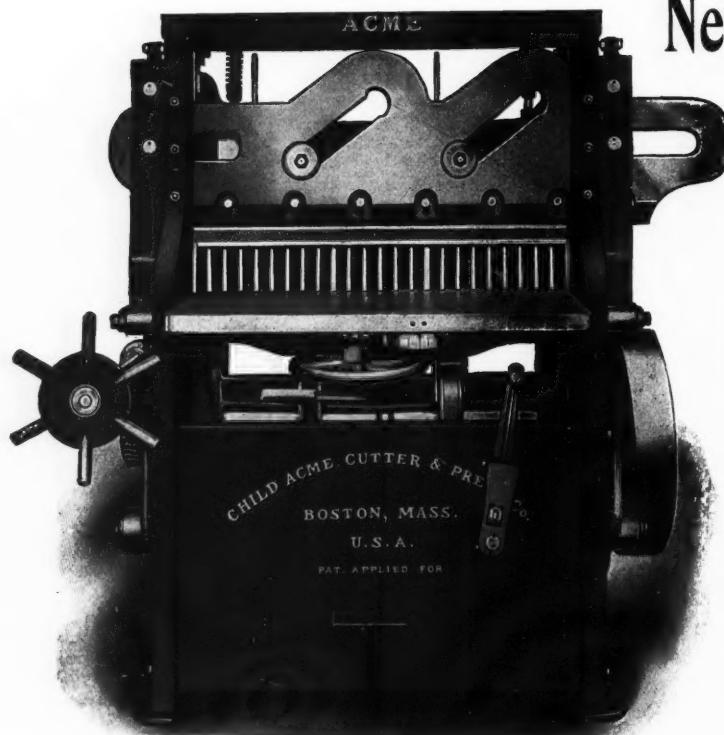
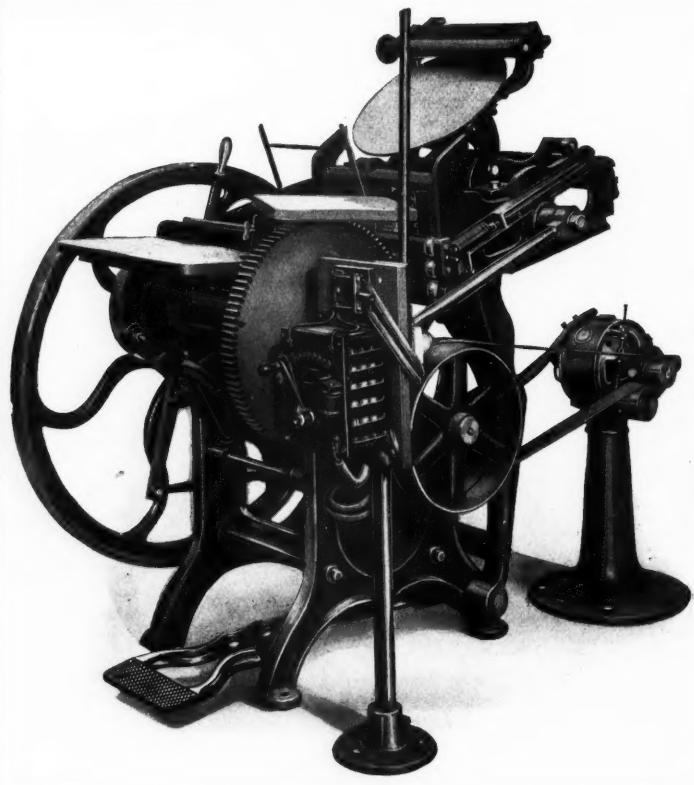
on the market for driving and controlling

JOB PRESSES

We want to send a copy to every progressive printer in the country. Let us have your address.

**Jenney
Electric Mfg. Co.**

Indianapolis, Ind.



New Acme Automatic Clamping Cutters

Built in 34 inch, 38 inch, 42 inch
46 inch and 50 inch

SELF,
HAND AND
FOOT
CLAMP
In combination

Inside Gear,
Flush Box
Frames,
Crank Motion,
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Steel Shafts

The Child Acme Cutter & Press Co.

33-35-37 Kemble Street, BOSTON, MASS.
41 Park Row, - - NEW YORK, N.Y.

ST. LOUIS PRINTERS' SUPPLY CO., 211 N. Third St., ST. LOUIS
MILLER & RICHARD, - - 7 Jordan St., TORONTO, CANADA
BARNHART BROS. & SPINDLER, - - - - CHICAGO
ALLING & COREY, - - 225 Washington St., BUFFALO, N.Y.
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HADWEN-SWAIN MFG. CO., 215-217 Spear St., SAN FRANCISCO, CAL.
AMERICAN TYPE FOUNDERS CO., - - - PITTSBURG, PA.

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Careful, Accurate Work and Prompt Service.

OUR experience in securing engravings has taught you that half the battle is in getting the engraver to follow your instructions and securing your plates promptly.

We have told you that we can make good engravings; we now tell you that we can give you

No doubt you have heard of our booklet, "The Tale of the Peerless Printing Plates." We have a few of these left; the supply is running low and if you have not sent for same you had better do so at once. To every firm writing on their business stationery we will send one of these booklets.

JUERGENS BROS. COMPANY
140-146 Monroe St., CHICAGO, ILL.

THE GRAND PRIX St. Louis Exposition 1904 awarded.
The ONLY and HIGHEST bestowed for EXCELLENCE OF INKS

Chas. Hellmuth

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SPECIALTIES

FINE HALF-TONE BLACKS for Job and Magazine Work	Bi-tone Inks, Three-Color PROCESS INKS
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BRILLIANT COVER INKS

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Unsurpassed Proving Blacks

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IMPROVED PATENTED BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

Guaranteed in every respect
an up-to-date Machine.

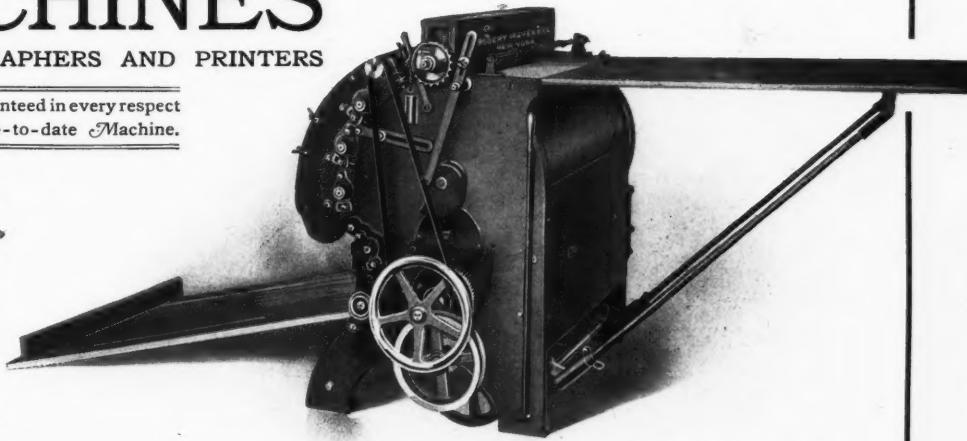
OTHER GOODS manufactured and imported by us:

Reducing Machines, Stone Grinding Machines, Ruling Machines, Parks' Renowned Litho. Hand Presses, Steel Rules and Straightedges, Lithographic Inks, Lithographic Stones and Supplies. Sole agents for the United States and Canada for the genuine Columbia Transfer Paper; none genuine without the watermark on every sheet.

MANUFACTURED IN THE FOLLOWING SIZES

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" 2	16 by 30	" 6	36 by 54
" 3	20 by 34	" 7	44 by 64
" 4	25 by 36	" 8	64 by 64

KINDLY APPLY FOR PRICES



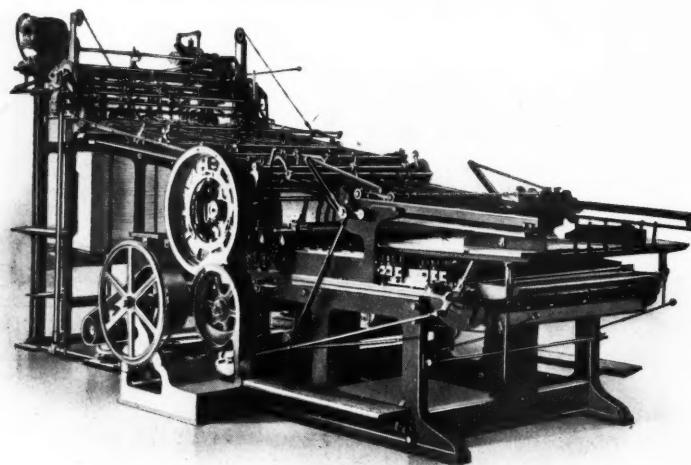
We do Repairing

MANUFACTURED BY

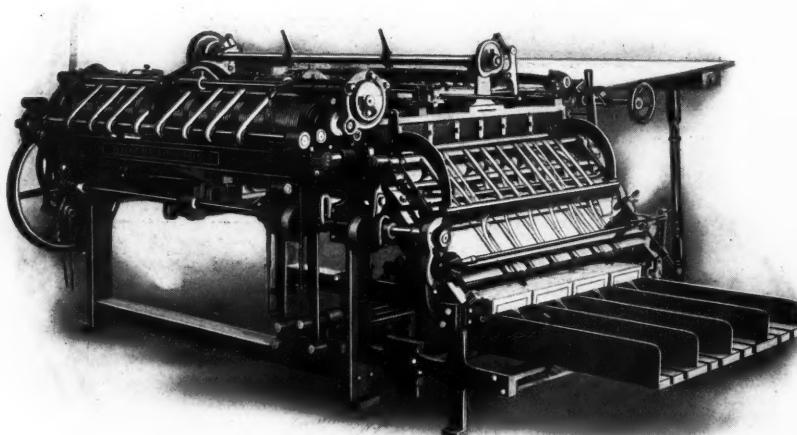
ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK

Chicago—Factory, Hoboken, N.J.—San Francisco

Dexter Folders and Feeders



THE DEXTER AUTOMATIC PRINTING PRESS FEEDING MACHINE



THE DEXTER SPECIAL MAGAZINE FOLDING MACHINE

Delivers four sixteen-page signatures, with edges cut open. First machine of its kind made adjustable to range of sizes.
For more than twenty-five years we have taken the lead in all important improvements in Folding Machinery.

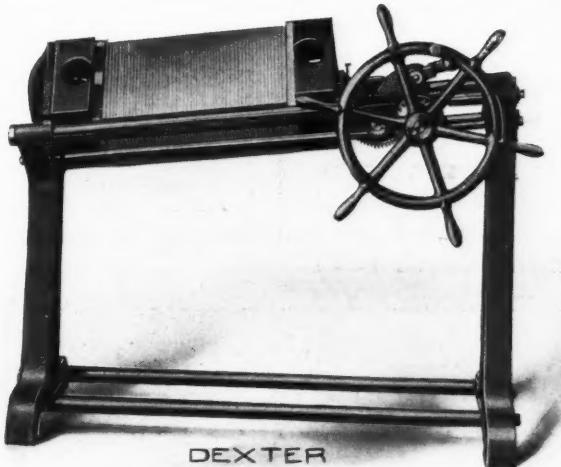
*Folders for all sizes and all varieties of work.
Feeders for Printing Presses, Folding and Ruling Machines.*

(SEE OPPOSITE PAGE)

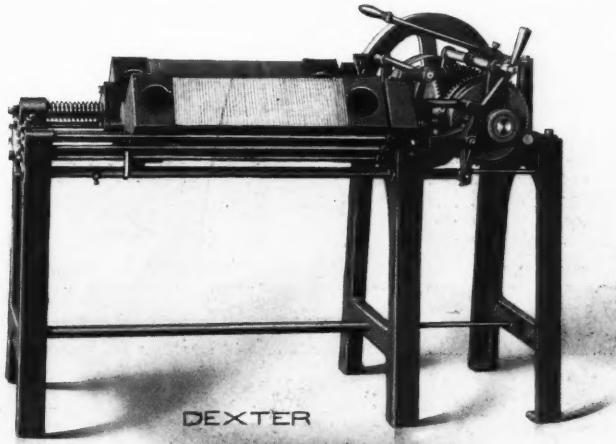
DEXTER FOLDER CO.

(SEE OPPOSITE PAGE)

Dexter Bundling Presses



THE NEW DEXTER "HAND" BUNDLING PRESS



THE NEW DEXTER LIGHT, DOUBLE-HEAD "POWER" BUNDLING PRESS

The special features of our Bundling Presses are their durability, simplicity and effectiveness. There are no overhanging parts and in every respect are most complete and easily handled.
Shipped subject to trial and approval.

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*Write for Catalogues and Full Information.***DEXTER FOLDER CO.**

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Something New!

An **Embossing Compound** that will make a Male Die as hard as steel and last any number of impressions. Free sample for the asking.

J. W. PAXSON COMPANY, Mfrs.
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A GREAT OPPORTUNITY!

One of the finest locations in the United States in which to locate strawboard plants is at one of several points in Kansas and Indian Territory along the



The following advantages at these locations are offered: Unlimited natural gas at very low cost; large quantities of straw; good labor conditions; liberal inducements; pure water and unlimited market for finished product in the great Southwest. Also openings for paper mills. Send for handbook entitled "Opportunities."

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The PRINTERS' FRIEND
Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

Price, \$20.25—without royalty.

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Picturesque Florida

Is a sixty-page booklet embodying numerous handsome half-tones and illustrations of scenes in Florida. It contains no advertising or reading matter.

It is sent, together with the special Southern edition of the Seaboard Air Line Magazine, to any address on receipt of 10c. to pay postage.

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General Industrial Agent, Portsmouth, Va.

SEABOARD AIR LINE RAILWAY

NON-OFFSETTING 40-Cent Black

IS MANUFACTURED BY

F. E. OKIE COMPANY

PHILADELPHIA, PA.
U. S. A.



This is the most reliable ink on the market; more concentrated value to the square inch than any ink made.

Our **25 and 30 Cent Inks** are also winners in their class—made on the same lines, possessing the same qualities as the 40-Cent Cut.

We are makers of the celebrated **Black Diamond News**—the cleanest news on the market. 6 cts. net, discounts in quantities.

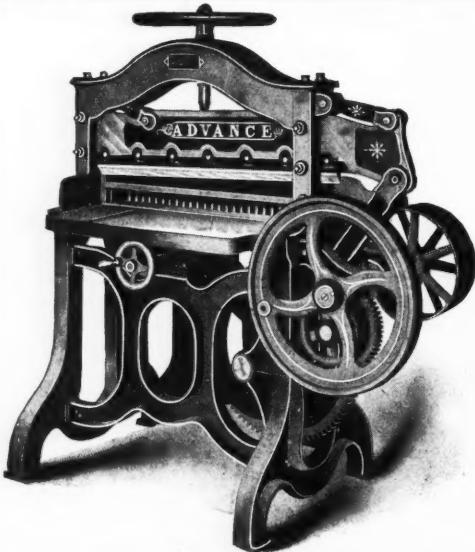
We aim to please our customers. Our prices are moderate and goods of the highest quality at all times



Brilliant
Cover Reds
and
White that is
White

Perfect-
Working
Job Inks
Dry Colors
Varnishes

HAS NO EQUAL!



As a handy, durable, low-priced machine for cutting paper in the every-day printing office.

THE ADVANCE POWER CUTTER

Has back and front gauge on both sides; interlocking gauge can be brought within three-quarters of an inch of the knife. Clutch and clutch pinion, intermediate pinion, and all clamp and gauge screws, shafts and studs, are steel. New side frame protector, only found on our make of power cutters, prevents shavings from getting into the gearing and breaking the machine. Send for description.

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DEALERS
EVERWHERE

Manufactured by **The CHALLENGE—
MACHINERY CO.**, Grand Haven, Mich., U.S.A.

SALESROOM AND
WAREHOUSE:
127-129 Market St., CHICAGO

MUTUAL FRIENDS

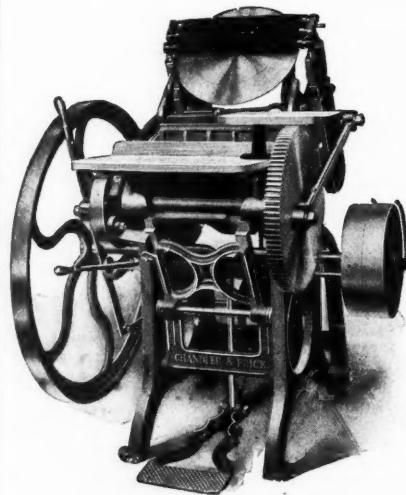
The Printer and The Chandler & Price Press

ONE PRINTER SAYS:

"We have had experience with other job presses, but find this one to be the truest, lightest running and most adaptable of any."

"Its simplicity, speed and perfect impression, we do not believe to be found combined in any other machine."

The Chandler & Price Co.
MANUFACTURERS
CLEVELAND, OHIO, U. S. A.

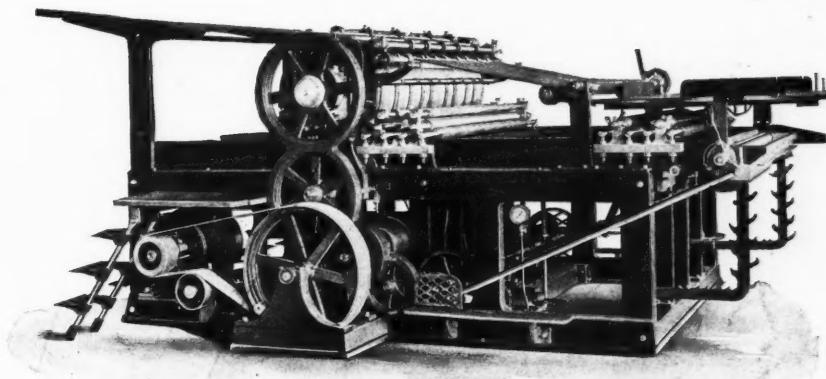


FOR SALE BY
ALL DEALERS

DIRECT CURRENT ELECTRIC MOTORS

FOR ECONOMICAL POWER SERVICE IN

Printing Establishments, Bookbinderies, Engraving Plants, etc.



ROUND TYPE MOTOR BELTED TO COTTRELL PRINTING PRESS

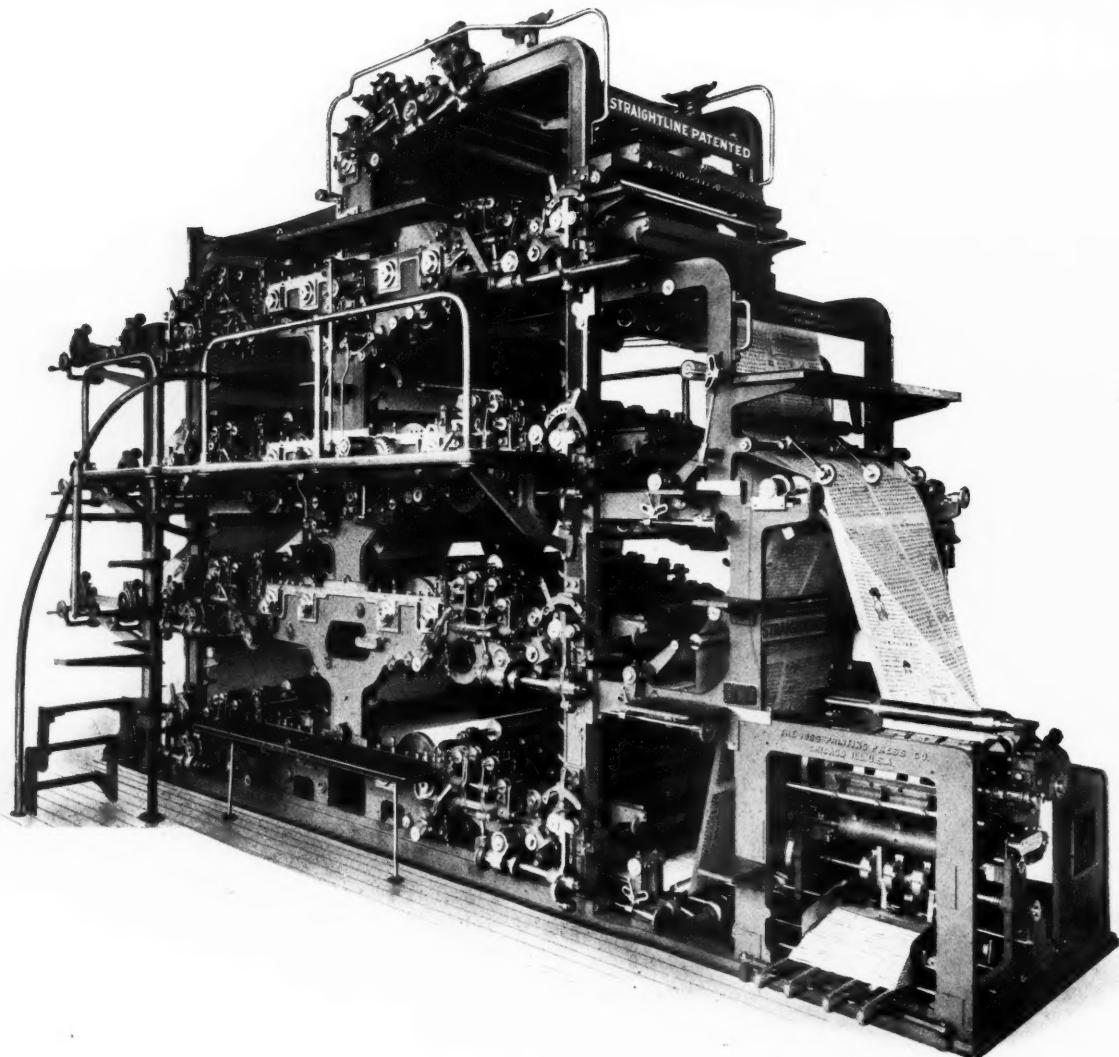
ELECTRICALLY operated presses and machines are economical in both small and large plants, and the wise selection of an efficient, substantially constructed and durable electric motor properly applied has enabled many establishments to not only experience a considerable reduction in operating expenses, but also to increase their output to a remarkable extent. The perfection of design and construction of the Lundell Motor, manufactured by us, has practically revolutionized the method of operating printing-presses and allied machines, and our long experience has enabled us to accumulate a vast amount of valuable data whereby we are prepared to give the best results to our customers. Write for copy of illustrated Bulletin No. 2214.

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General Offices: 527 West Thirty-fourth Street, New York

Branch Offices: Chicago, Boston, Baltimore, Pittsburg

The "GOSS STRAIGHTLINE" No. 37



SPECIAL FOUR-DECK GOSS QUADRUPLE STRAIGHTLINE

Has Combination Top Deck for printing half-tone and color newspaper supplements in addition to the regular newspaper product, from electrotype or stereotype plates. Has special ink distribution and oil offset devices.

CAPACITY—24,000 4, 6, 8, 10, 12, 14, 16 or
12,000 20, 24, 28, 32 page papers per hour.

One extra color can be printed on the outside pages of any product or section of collected product. Three extra colors can be printed on the outside pages of 4, 6, 8, 10, 12 page papers, and on the outside pages of each part of collected products.

Three extra colors can be printed on outside pages and one extra color on inside pages of 4, 6, 8, 12, 16 page papers.

PATENTED AND MANUFACTURED BY

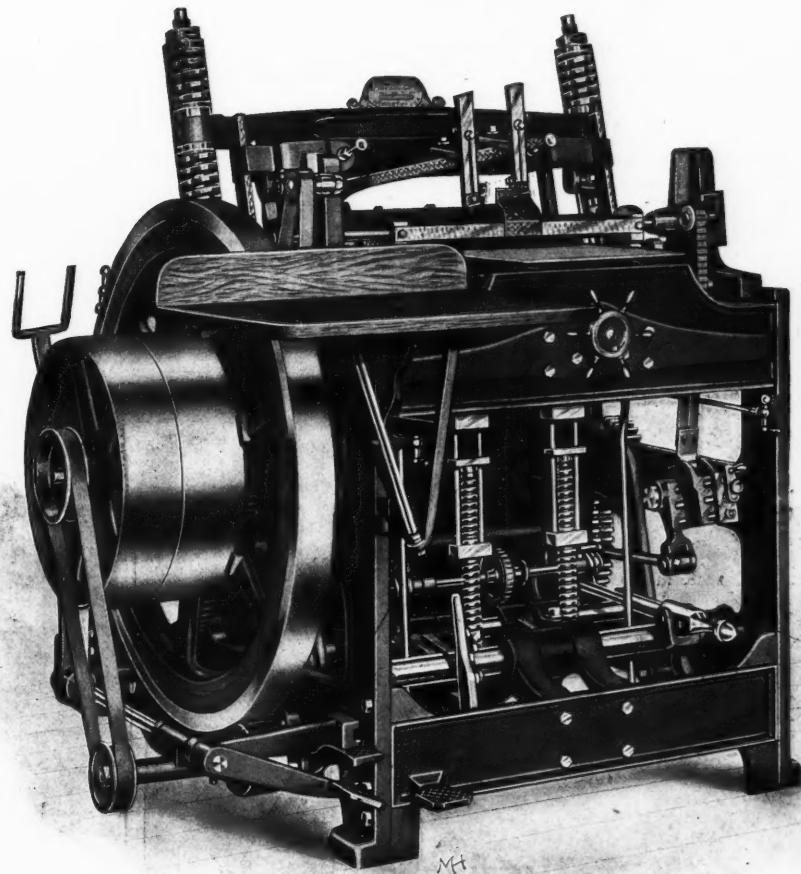
THE GOSS PRINTING PRESS CO.

NEW YORK—312 Temple Court.

CHICAGO, ILL.

LONDON—90 Fleet Street

Latest Model
OF THE :::::
CRAWLEY ROUNDER
AND BACKER



Sizes and Range of Work:

SMALL SIZE (Built to Order) . . . Will Take Books

2 $\frac{3}{4}$ inches to 10 $\frac{1}{2}$ inches wide.
2 $\frac{1}{2}$ inches to 12 $\frac{3}{4}$ inches high or long.
 $\frac{1}{8}$ inch to 1 $\frac{1}{4}$ inches thick.

STANDARD SIZE Will Take Books

3 $\frac{1}{2}$ inches to 10 $\frac{1}{2}$ inches wide.
2 $\frac{1}{2}$ inches to 12 $\frac{3}{4}$ inches high or long.
 $\frac{1}{8}$ inch to 3 $\frac{1}{4}$ inches thick.

EXTRA LARGE SIZE Will Take Books

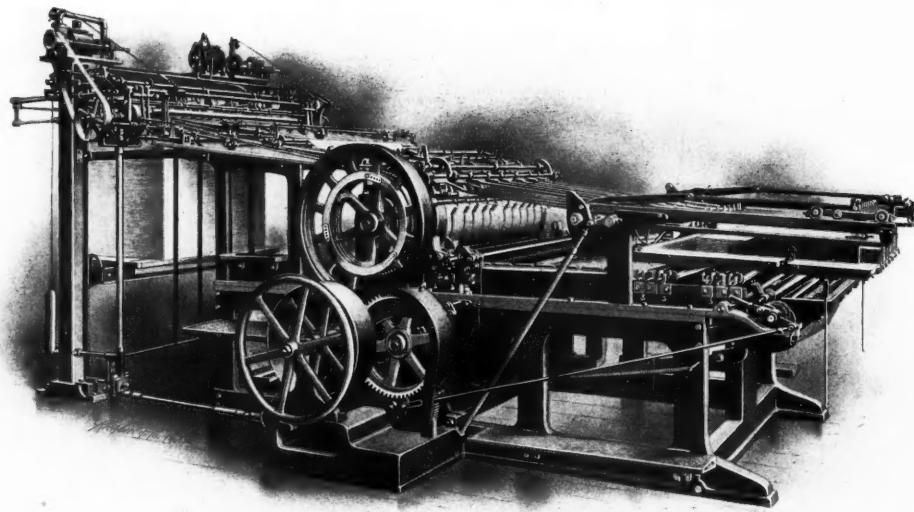
3 $\frac{1}{2}$ inches to 11 $\frac{1}{2}$ inches wide.
2 $\frac{1}{2}$ inches to 17 inches high or long.
 $\frac{1}{4}$ inch to 3 $\frac{1}{2}$ inches thick.

ITS USE EFFECTS FROM FORTY PER CENT TO SIXTY PER CENT SAVING OVER BEST POSSIBLE RESULTS BY ANY OTHER MEANS

...Made and sold by ...

THE CRAWLEY BOOK MACHINERY COMPANY, Newport, Ky., U.S.A.
E. C. FULLER COMPANY, Agents

Fuller Folders and Feeders

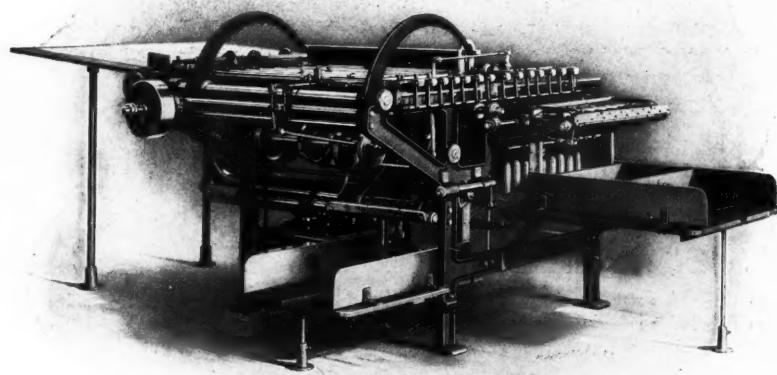


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

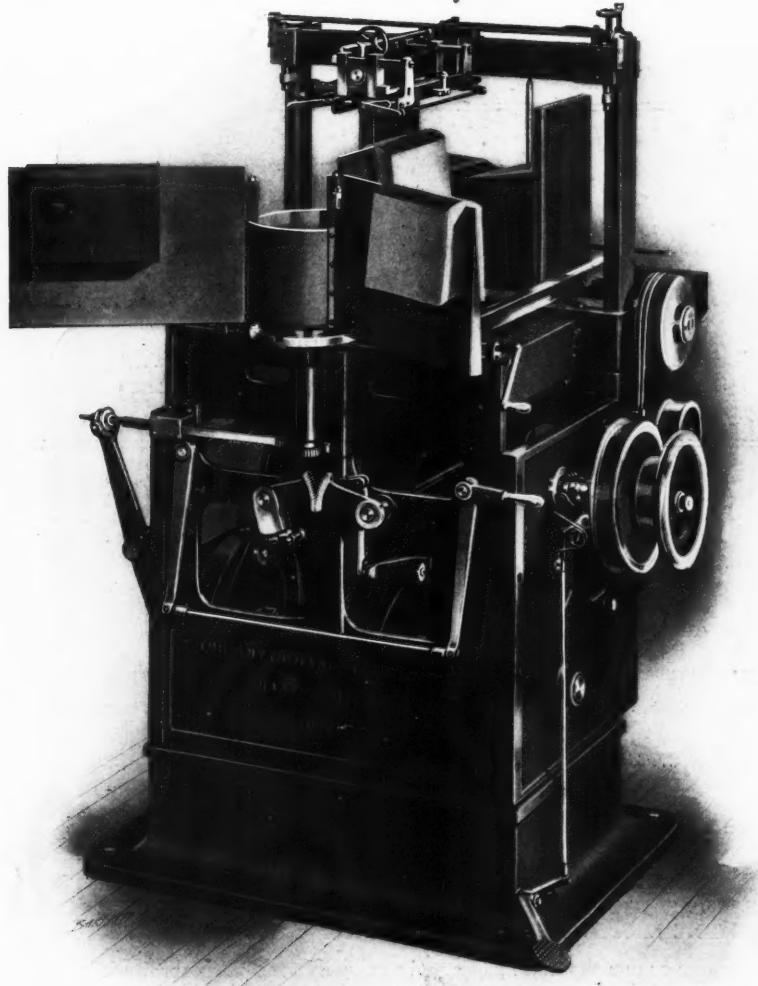
Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

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28 READE STREET
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FACTORY
BROOKLYN, N. Y.

Smyth Casing-in Machine



A MACHINE BEAUTIFUL IN DESIGN, CONSTRUCTION AND OPERATION.

ITS ADVANTAGES OVER HANDWORK ARE MANY.

Its work is superior to handwork. Its application of paste is uniform. It supplies an extra quantity of paste for the joints. It creases the joints, thus making it easy to build up in press. It makes tight backs and puts the book firmly into the case. It prevents curling or stretching of end sheets. It is clean and does away entirely with the operation of opening, inspecting and cleaning after the books are cased in.

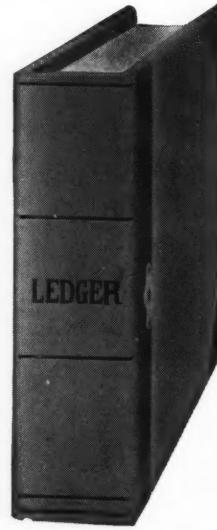
IT OPERATES AT EIGHTEEN PER MINUTE.

SOLE SELLING AGENTS

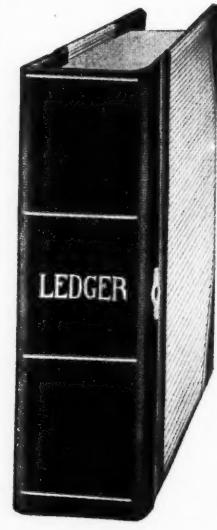
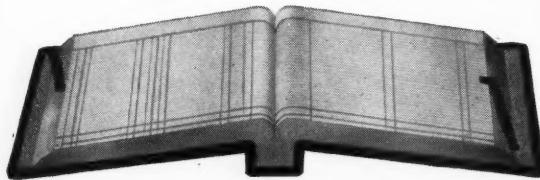
E. C. FULLER COMPANY

28 READE STREET, NEW YORK

FISHER BUILDING,
CHICAGO



THE SHEPARD SPECIAL LOOSE LEAF LEDGER



STOCK LOOSE LEAF LEDGER OUTFITS
SIZE OF SHEET, 8 x 10½ INCHES :: BINDING SIDE, 8 INCHES

Canvas Outfit \$6.50
PRICE

Victor Special Binder; Size of Sheet 8 x 10½
Art Canvas, Leather Corners, List \$4.00
250 Sheets, List \$8.00 per Thousand 2.00
Index, A to Z Leather Tabs, Gold Letters 1.00
 \$7.00
PRICE OF ABOVE OUTFIT, COMPLETE, \$6.50

Corduroy Outfit \$7.50
PRICE

Victor Special Binder; Size of Sheet 8 x 10½
Bound Three-quarter Corduroy \$5.00
250 Sheets, List \$8.00 per Thousand 2.00
Index, A to Z Leather Tabs, Gold Letters 1.00
 \$8.00
PRICE OF ABOVE OUTFIT, COMPLETE, \$7.50

The Acme of Perfection in a High Grade, Low Priced Loose Leaf Binder and Complete Ledger Outfit

Sooner or later every Business House, Bank and all Professional Men must adopt the loose leaf system of accounting. All the larger concerns have taken it up and the system has only awaited a high grade device at a popular price to place it within the reach of the smaller users.

OUR DEVICE HAS THE FOLLOWING ADVANTAGES, MANY OF THEM NOT FOUND IN THE HIGHEST PRICED BINDERS NOW ON THE MARKET

- I — It binds securely one or one thousand pages. At every intermediate capacity it is a perfect book and sheets are securely bound. They can only be removed by unlocking binder.
- II — Only one inch binding margin is required. For a catalogue binder at a medium price it is unexcelled. As a binder for typewritten sheets it is very effective. Ordinary letters may be bound in book form, properly indexed. It is especially applicable for corporation records, estimates, or for keeping any kind of typewritten sheets.
- III — Sheets are removed instantly by unlocking compressor with key. Dead, suspended accounts or filled sheets are removed or replaced quickly and when locked can not be removed without tearing.
- IV — Locking device is indestructible. Materials are of the best. Binders will last forever with ordinary use. Sheets are carried regularly in stock and may be purchased at any time.
- V — Binder complete with sheets and index is one of the handsomest on the market. Sheets align perfectly.
- VI — It is a thoroughly up-to-date and high-grade Loose Leaf Device equal to any on the market at a price less than one-half that of any other high-grade Loose Leaf Ledger.

WE DESIRE TO PLACE AGENCIES FOR THIS BOOK WITH ESTABLISHED PRINTERS AND STATIONERS. CORRESPONDENCE SOLICITED

THE HENRY O. SHEPARD COMPANY

Illustrators, Designers, Engravers, Printers, Binders and Loose Leaf Devices

120-130 SHERMAN STREET - - - - - CHICAGO, ILLINOIS



Hamilton Quality

Is the recognized standard in
**Printers' Wood Goods and
Wood Type**

LOOK FOR THE STAMP

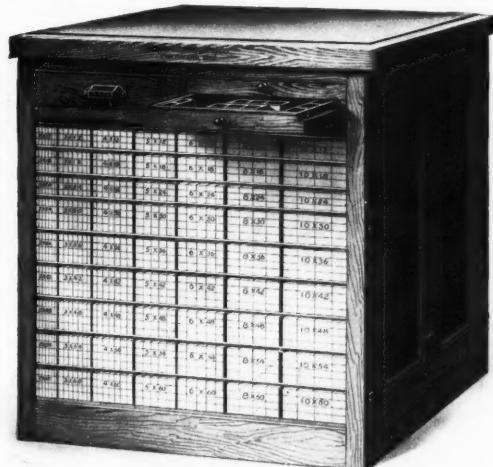


It is the Printers' Best Evidence that
the Goods are RIGHT

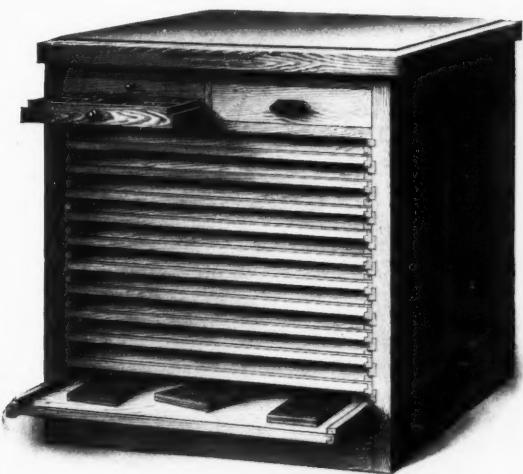
Our new Imposing Stone Frame ECONOMIC, illustrated here, is rightly named. By its use the make-up man can economize in both time and labor in making up the forms.

Notice the handy drawers at the top, accessible from both sides of the frame. Two of these are for the storage of metal furniture, the other will accommodate quoins, tools, etc., needed by the make-up man.

One side of the frame is filled with a convenient assortment of labor-saving furniture, ranging in width from 2 to 10 line, and in length from 12 to 60 picas.



The Economic Imposing Stone Frame. Size of Stone, 24 x 36 inches.



The Economic Imposing Stone Frame. Size of Stone, 24 x 36 inches.

The other side of the frame contains eleven Letter Boards. Every printer knows how handy these are for holding tied-up matter and cuts.

Why pay rent for waste space under the stone?

The Economic will prove a profitable investment to any printer in need of a medium size stone frame.

FOR SALE BY ALL DEALERS IN PRINTERS' SUPPLIES

MANUFACTURED EXCLUSIVELY BY

THE HAMILTON MANUFACTURING COMPANY

Originators and Producers of Modern Printing-office Furniture.
Every printing-office in North America is equipped with our Furniture. IT'S THE BEST.

Main Works and Office
TWO RIVERS, WISCONSIN

SEND FOR LATEST
CATALOGUES

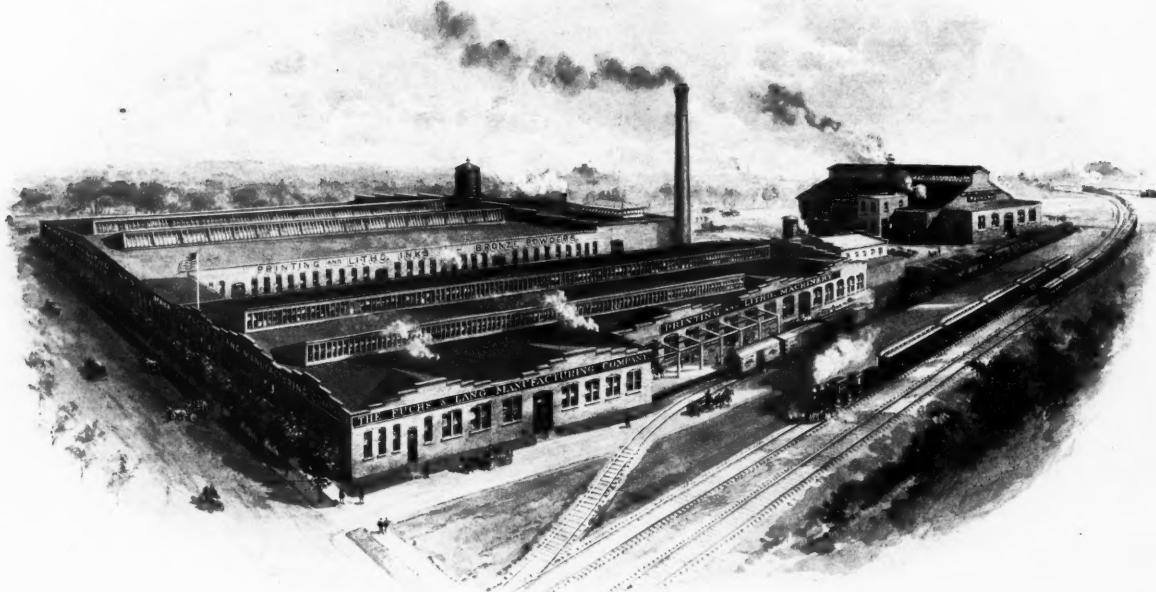
Eastern Office and Warehouse
RAHWAY, - - - NEW JERSEY

We manufacture everything in Wood Goods needed by the Printer, including Wood Type in all the latest faces.

A SEVENTY-TWO PICA PRINTERS' LINE GAUGE FREE FOR THE ASKING. It is the handiest little tool ever found around a print-shop.

The Fuchs & Lang Mfg. Co.

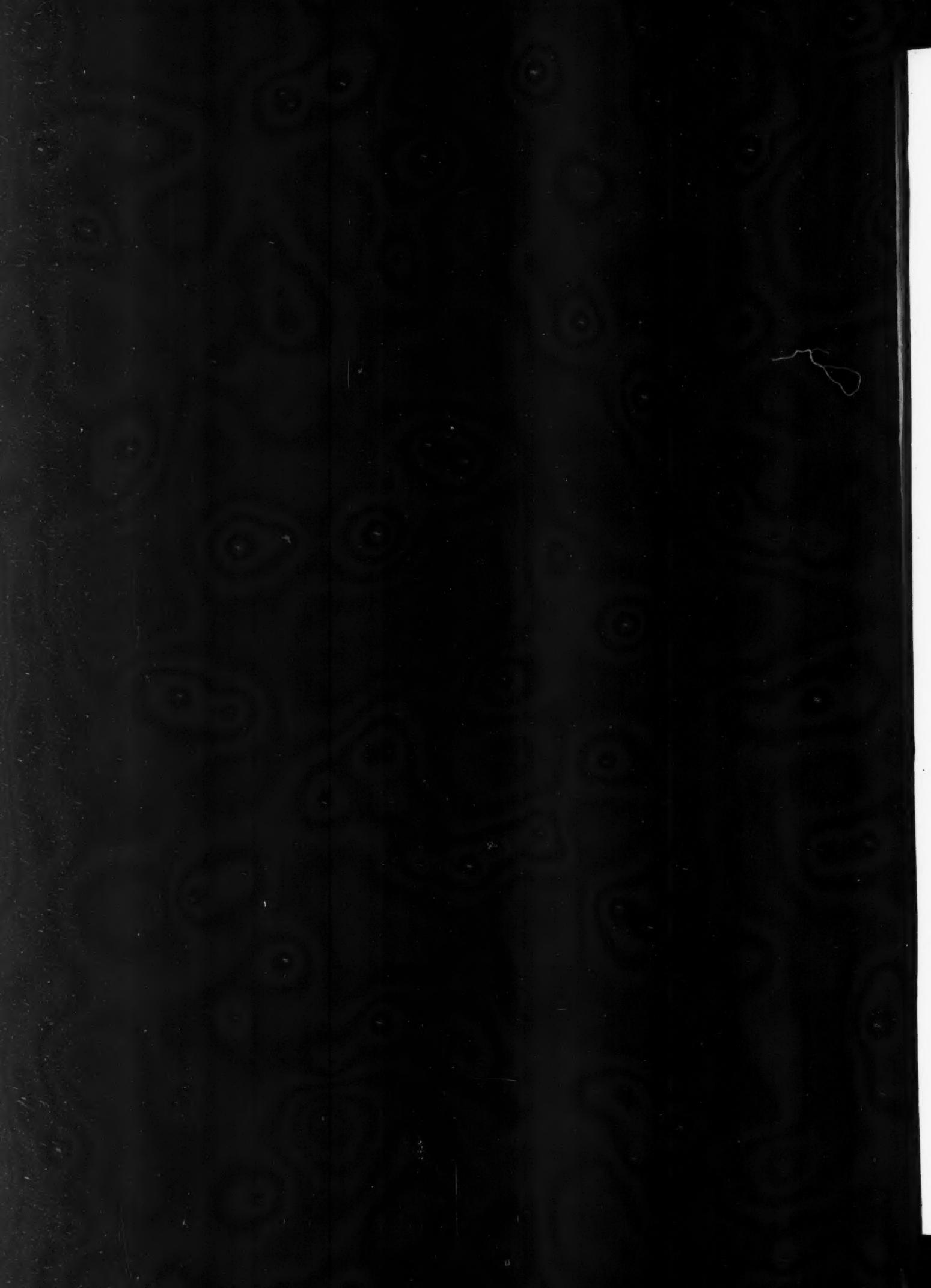
29 WARREN STREET, NEW YORK
328 DEARBORN STREET, CHICAGO
150 NORTH FOURTH STREET, PHILADELPHIA
WORKS: RUTHERFORD, N.J.



LITHO. AND PRINTING INK AND BRONZE POWDER WORKS
MACHINE SHOP
FOUNDRY

Our New Works





THE PRINTING ART

THE JOURNAL OF PRACTICAL EXAMPLE



URING the past two years many alert and progressive printers have come to a realization of the practical value of THE PRINTING ART. They have found that it afforded information, models, and suggestions to be obtained from no other single source. The letters printed below are an indication of this. The work of the best printers of the country being presented in every number, the value of its pages for suggestion and inspiration can readily be understood.

Many of the exhibits are printed in the colors and on the identical stock used for the original job. They are not reduced facsimiles in line or half-tone, which but poorly and inadequately convey an idea of the original. The inserts in the advertising pages are of as much help and suggestion for typography, design, and color-scheme as those contained in the other part of the magazine. The typography of the advertising pages is also a delight to the eye of every compositor desirous of noting the dignified effects which can be produced by the proper treatment of copy with simple plain faces.

While THE PRINTING ART is unquestionably the most beautiful and sumptuous periodical relating to printing, engraving, and the allied arts, its importance lies not in the beauty of the examples afforded, but in its practical helpfulness. Read what it does:

It keeps the printer informed of the latest and best machinery, appliances, and general equipment required to successfully conduct his business. It also helps him to formulate new ideas and progressive styles for his customers by suggesting the newest combinations of the materials he works with—type, ink, paper, etc.

It assists the compositor in determining upon the proper display and make-up for all classes of book and commercial work.

It aids the pressman in the selection of colors and tints, and shows the different effects possible to be obtained in varied treatments of typography and illustrations.

A Few Expressions of Appreciation from Readers

THE PRINTING ART is certainly without a rival as a monthly exponent of fine printing.—*W. C. Williamson, Scranton, Pa.*

We cannot say too much in praise of THE PRINTING ART. It is a welcome visitor once a month.—*Munroe & Southworth, Chicago.*

I find THE PRINTING ART a very valuable friend in the business, as it contains a great deal of useful and practical information.—*James A. Reid, Superintendent, Travellers' Printing Works, Hartford, Connecticut.*

THE PRINTING ART is a source of great pleasure and inspiration to all of us in our work of upholding the standard of fine printing here in the South.—*The University Press, at the University of the South, Sewanee, Tenn.*

THE PRINTING ART is certainly a splendid publication and is justly entitled to the support of all the good printers of the world.—*W. A. Parker, Manager, Bruce Type Foundry, New York.*

Unmistakably there is a growing demand for the better grades of printing, and THE PRINTING ART is assisting in creating the demand, and at the same time it is of great benefit to the printer who is ambitious to do the work "a little better than it seems necessary."—*R. L. Polk Printing Company, Ltd., Detroit, Mich.*

There is perhaps no five dollars invested by us annually that brings greater enjoyment nor more enthusiasm to us and to those about us—enthusiasm in our chosen work. Then it goes without saying that there is certain material profit accruing to our shop as direct return on our investment for THE PRINTING ART.—*Corday & Gross, Cleveland, Ohio.*

THE PRINTING ART ORDER FORM—SPECIAL FOUR MONTHS' OFFER FOR \$1.00

The University Press, Cambridge, Mass.

Dear Sirs:—Enclosed find \$1.00 [currency, money order, express order, or postage stamps] for which please send THE PRINTING ART for four months, beginning with the May number.

Date 190

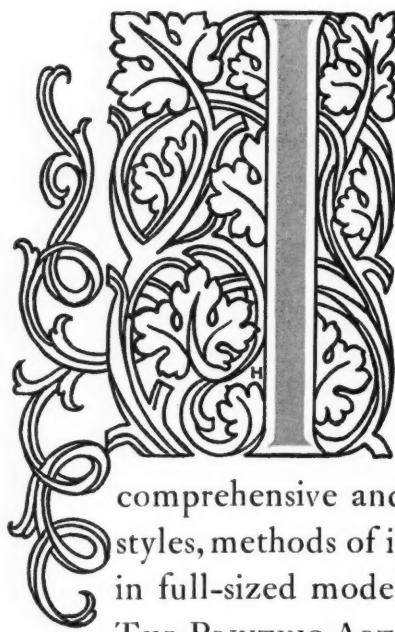
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City and State

This order form can be used in sending subscription, or mention made of this offer in case you do not care to cut this sheet.

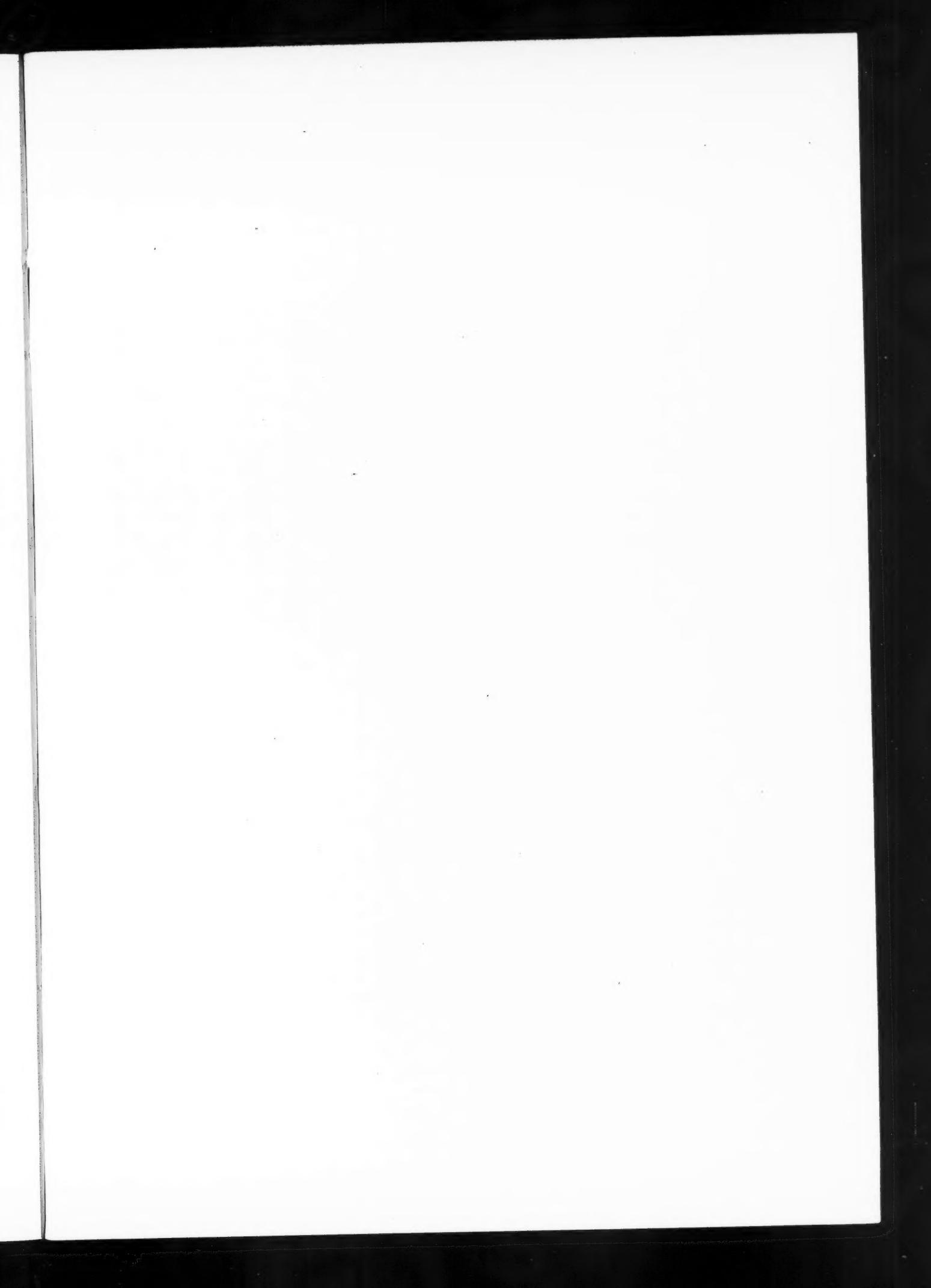
Important Announcement to Progressive Printers



T is the output of the printing-office of to-day that plays a universally important part in the world of business. The printer must furnish original styles and ideas in order to obtain his share of this work. While many excellent periodicals covering technical and trade matters pertaining to printing and engraving are now published, none have such comprehensive and adequate showings of typographic styles, methods of illustration and color work, displayed in full-sized models, as those presented each month in **THE PRINTING ART**. There are, no doubt, other printers besides those now receiving the magazine who would find **THE PRINTING ART** of great value and interest. To give such an opportunity of becoming acquainted with the publication, the publishers announce a special offer of **The Printing Art for Four Months for \$1.00**. As the regular price of the magazine is \$5.00 per year, or 50 cents per copy, the advantage of this offer will be at once appreciated. This special offer applies only to the U. S. and Canada; not to foreign countries. See additional particulars on other side of this sheet.

The Printing Art, The University Press

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THE EIGHT-HOUR MOVEMENT.

BY W. B. PRESCOTT.



N any discussion, and particularly where questions of much import are involved, the personal note is always objectionable; yet a few words of that character may be excusable here at this time. First and foremost, let me say with as much emphasis as possible that I am in no sense the spokesman of the officials of the Typographical Union; I

have no knowledge of their views or intentions on the eight-hour question other than as they have been disclosed to the printing public. At this time it would be idle to dilate on the arguments for and against the eight-hour day, but it is pertinent to look over the field and give as unprejudiced an opinion as to the outlook as may be. This it will be my endeavor to do.

As a trade-unionist, I am in hearty sympathy with the eight-hour movement, but experience has taught me that such a change as it involves can not be effected without much turmoil and trouble. That it is an impossibility to work eight hours in the printing trades I do not believe. The reduction in the hours of labor is bound to come; if employers and employees get together and discuss the situation, we will then be in a fairly good position to judge how the change may be effected in the least harmful manner. At present the employers are being urged to oppose eight hours on the theory that the Typographical Union can be defeated foot, horse and artillery. These appeals seem to be inspired by the thought that the nine-hour fiasco of 1887 — which gave birth to the United Typothetæ — is to be repeated. If I believed such to be the case, I should not be writing this article, but would be — as I did, under other circumstances, in the case of the nine-hour movements of 1891 and 1893 — opposing such a demand at this time, and advocating more education on the subject and better preparation. In my

view, the eight-hour day could receive no greater injury in the house of its friends than to be forced to the front at an inopportune time. But, barring the most egregious blunders in strike management, or a serious and real depression in business about January 1 next, it seems to me the employees are in good shape to give a good account of themselves in the event of a fight.

I am aware the employers are organized now as never before, and are in a position to offer opposition such as the union never experienced. But the Typographical Union of to-day, especially in the book and job branches, resembles little the organization of 1887, or even that of 1891 and 1893. That money alone can not win in such a contest is admitted, but a comparison of the financial condition of the Typographical Union now and in 1887 will serve to show how that organization has progressed. On the first of next year the officers will have at their command considerably more than \$1,000,000, and probably the power to levy heavy assessments on the thousands of newspaper men at work; in 1887 the organization was in debt, and could not even pay the officers' salaries and expenses promptly. In every other way by which the offensive and defensive force of a union can be measured the comparison is about parallel with this. In this connection it is well to remember it will be impossible to absolutely fill the places of union compositors, and that "ratting" is in this year of grace less fashionable than it was ten or even five years ago.

I do not underestimate the strength of the forces arrayed against the union, but I am unable to figure out how such an organization is to be beaten at every point, as some of its opponents promise will be the case. The wish is manifestly father to the thought, for the reasons advanced for their alleged belief do not bear analysis. There is much on the surface which gives color to the charge that the movement emanates from the officers, but there is no doubt the rank and file desire the change, as the proposal to levy an assess-

ment for the purpose was adopted by an overwhelming majority. "Eight hours!" has so long voiced an aspiration of labor that some of those incongruities, "anti-union" organizations, have it on their banners, and it may be the present campaign will attract many non-union printers to the union fold. The cry that "only the agitators want it!" is glib and common, but misleading, and often used when union officials are effectively opposing a proposition — which is not so in this instance, however. But it is unnecessary to dissect the "big talk" that is indulged in on both sides. It is of doubtful utility and questionable taste, but is a very natural development at this stage of the controversy and is not likely to do much harm if the conservative element keeps its balance and the spokesmen do not talk themselves into a fanatical state of mind which will brook no consideration of what the enemy has to say, or contend, or what may be his strength.

Notwithstanding my view of the union's power and resourcefulness, I do not believe it can — unless business is phenomenally good next winter — win "hands down" throughout the jurisdiction. Without going into the reasons for this belief, the union will be defeated in certain towns and cities — just how badly need not be conjectured, but the men will continue to work nine hours; in other sections eight hours will be secured without much trouble, and in the end we will have traveled a long way toward the eight-hour goal. The best employers can hope for by fighting is



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to repulse the movement in certain localities; and the union runs the risk of demoralizing its local organizations in those communities. It is obvious that with such an outcome staring them in the face, the contending forces should have a care and listen to that prudence which counsels avoidance of a conflict (if

possible), the result of which, so far as the individual employer or employee is concerned, is problematical. There is an element of chance in industrial warfare, and not till the strife is over can one determine which of the individuals has fared worst.

We all know that so numerous are the difficulties



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attending such changes that many things must be considered, and plans should be devised whereby the obstacles can be overcome. If there were no way of doing this, and men were compelled to settle such disputes by appealing to force, the world would be a unit in declaring the times out of joint and that some method of amicable adjustment should be devised. But here we are on the eve of disposing of a momentous question, and the only suggestion yet heard is that it be settled (admittedly temporarily, so far as employers are concerned) in the crudest, most unsatisfactory and most costly manner — by a strike. If the craft — employees and employers — were unacquainted with the meaning of industrial strife and had had no knowledge of the gentle art of composing differences about wages and hours, these appeals to belligerency would be understandable. But it so happens that the printing trade was one of the first to handle such matters, and has had more experience with what we loosely call the labor question than any other industry. To have a clash about eight hours without first endeavoring through conference to find some common ground of agreement on which employers and employees can stand argues an arrogance which is an anachronism and is industrial bourbonism of the worst type. It is neither profitable nor right that one or the other party to this controversy should assume an attitude that may lead to the bedevilment of the business by refusing to negotiate or even neglecting to do what it can to bring about a conference. The union has the legal and moral right

to demand an eight-hour day; the employers have also the right to decline to grant it; but by every consideration of self-interest and law of right one party should give the other its reasons for its position, or even make compromise propositions. On one hand, the union is too robust and well-intrenched to be treated cavalierly in this matter; and on the other, the employers are too well organized in spirit and in fact to be played one against the other in a conflict of this kind. The day for such tactics is past in the trade; and so should its concomitant, the strike, be relegated.

As a matter of fact, the representative bodies of the two factions—the United Typothetæ and the International Typographical Union—are behind the times in their methods of dealing with important questions of this nature. It is of no real value at this time to discuss the why and how of this; it is sufficient to know that nationally they occupy toward each other an attitude of distrust and hostility which should have long since given place to a feeling of respect and all that follows in its wake. Undoubtedly misunderstandings rising out of the "stand aloof" policy are partly responsible for this. There must be members of the Typothetæ who are in favor of an eight-hour day as soon as it is possible to establish it, just as there are union printers who want the change but do not believe the game is worth the candle if the work and prestige of years are to be jeopardized in order that some—perhaps not a majority—of the job-printers may secure the boon on January 1 next. If we follow the



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lines of the present drift, these men of conciliatory minds are going to be forced into a fight without an opportunity to see whether an agreement can be reached whereby the reform can be effected with the least friction and at the same time most securely established. The Typothetæ may not control the element it represents as fully as the union operates in its sphere, yet it is among the probabilities it could be committed to the principle of the eight-hour day in such a manner as would bring it about more generally and more quickly than it can be achieved by the most successful fight it is in the union's power to make; and also, what is of no little importance, there would be that absence of ill-feeling and desire for reprisals which are always part of the disagreeable aftermath of a bitter contest.

Employers who are convinced of the sincerity of the union and employees who appreciate fully the incentives there are to induce employers to oppose an eight-hour day must realize that an effort should be made to avoid a conflict. And especially if, as this writer believes, after the lapse of a few years the same conditions will prevail as would have been in the ascendant after a wasteful struggle. Substitute for the bellicose utterances of the spokesmen at this time an ardent desire to settle the question at issue, and what could be done? As a matter of fact, the preliminary and necessary first step is so obvious and so simple and so frequently adopted by local Typothetæ and unions that one hesitates to name it. Yet its simplicity and its proven usefulness in other fields can only be taken as an augury of its success in a wider sphere. As affairs stand, the international bodies should each



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THE INLAND PRINTER

appoint a committee of conciliation with authority to discuss all questions of difference between the organizations. Personally, I would not be averse to conferring plenary powers on the committee, but in the circumstances I presume that to be an impossibility, and a committee with limited authority is the best that can be had. That there would be work — and important work — for this committee to do, in addition to the eight-hour problem, there can be no question. Heretofore matters affecting printing-office labor have been confined to local legislation, but the drift is now in the opposite direction. By common consent the regulation of the hours of work has come to be regarded as an exclusively national matter; the apportionment and status of apprentices is another question coming to the front in the national arena, and the constant and persistent tendency is for international unions to inter-

upheld in a fairly satisfactory manner. While there is an amplitude of law and of machinery to enforce it, yet the latter is seldom set in motion. It is not force, but a sense of honor, aided perhaps by moral suasion in the case of the timid, that maintains the integrity of union law in the offices. And so it is in regard to local unions complying with and enforcing the laws of the parent bodies. The correctness of the conclusion that force is not the power that maintains union regulations is amply proved when we consider the comparatively small number of members who are haled before unions and reprimanded or punished for infractions of the law; as compared with the membership, the total of such cases is infinitesimal. Then, too, as to the relations between the local and international bodies; it is among the rarest of happenings in union economy for a local to be punished for dereliction of duty in this respect. As a matter of fact, in its career of over half a century, the International Typographical Union has not visited the extreme penalty on half a dozen unions, if we except discipline imposed for non-payment of taxes, etc., which is an offense outside the purview of this illustration. So we see the "big stick" is not the important factor in enforcing laws we have become habituated to think it is. On the main question now at issue a great majority of both factions desire honorable peace, accompanied by some degree of progress, and men imbued with this idea are not only willing but anxious to support any reasonable and workable suggestion which leads to that end. I take it that many employers are not opposed to an eight-hour day *per se*, and believe it to be inevitable, but they are perplexed to know how they can grant it while their competitors do not. With the moral force behind them of a recommendation of a representative committee, these men would perforce become advocates of the change (or any other suggestion of the committee that appealed strongly to their individual judgment), and with more effect than a score of employees.

This plan has been tried in other fields, and with success. The most notable of these is the ironmolding industry, which resembles the printing trade in that labor organizations have been a factor for many years, and there were in earlier days costly struggles with employers for supremacy. Finally, the employers were forced to the conclusion that unionism and that for which it stands could not be obliterated, and full and free recognition was given the molders' union. In the jobbing branch of that trade — as with us — there was a mass of detail governed or influenced by local conditions, to say nothing of the distrust which had been generated by years of armed truce and actual warfare, which prevented the drafting of a national agreement covering all matters which might arise. Recourse was had to the formation of a conciliation committee, composed of an equal number of conferees from each organization, which came to an agreement on such questions as it could and made recommendations to the controlling bodies. Space limits forbid



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fere more and more with matters that affect the conduct of offices. In the opinion of many unionists this is regrettable, but that does not alter the fact that proposals of this character are becoming more numerous, and they persist as if in obedience to the operations of some as yet poorly defined natural law. To this conciliation committee all questions could be referred, and it would make such recommendations as it saw fit.

It will be urged against this that a committee with such limited powers would not prove effective. "It has no authority to enforce its views," will be sufficient in the eyes of many to condemn the idea. Well, let us see how much virtue there is in the "power to enforce," in printing trade organizations. The nine-hour day is and has been very generally recognized, and yet neither the Typothetae's committee nor those representing the unions had power to compel compliance with their wishes — they constituted a purely advisory body. Take the unions themselves — international and local — and their rules and regulations are in the main

tracing the development of this instructive and interesting experiment. The conciliation committee was not always able to prevent strikes, but it minimized them, both as to number and scope; it was not even always able to have its recommendations adopted, but through its reports the employers knew exactly what the employees desired, and vice versa, which proved to be a wonderful minifier of friction, and has led to the spectacle of union officials year after year telling unionists that their apprenticeship regulations were unjust, etc., and urging them to adopt the employers' view on that much-discussed question, until in the end a policy almost as old as the union itself was so modified as to meet the wishes of the employers. Unlike the agreement between the Typographical Union and the Publishers' Association, or that between the Pressmen's Union and the Typothetæ, this method on its face does not declare war on strikes and lockouts—they are frankly possible under it. (In existing circumstances, as has been said, it is too much to expect that we can have this year a full-fledged, well-defined code for the settlement of disputes between the Typographical Union and the Typothetæ, which evidently must come as the result of evolution and experience.) While there is no prohibition of strikes, there is testimony as to the practical effect of the arrangement. The president of the Founders' Association told the 1901 convention of that body that "Many serious strikes have been avoided through its beneficent provisions." Two years later, in 1903, the secretary of the association wrote that during the then five-year term the agreement had been in effect strikes and lockouts have been almost entirely eliminated, and more than ninety-five per cent of the cases referred to the board for settlement had been adjusted satisfactorily to both sides. My information is that the union officials corroborate this testimony of leading employers. It should be said that the questions which came under review were as wide in their scope and as intricate in their character as those which are likely to arise in the printing trade. They included the open shop, hours of labor, apprentices, shop rules, and even prices to be paid for comparatively small jobs.

Many of those who will oppose this plan will do so on the plea that if under it a strike is still possible it is fatally defective. An all-sufficient reply is that it will be an honest effort to substitute reason for passion, and thrift for wastefulness, which is always and everywhere worth while. Assuming earnestness, sincerity and ability on the part of the conferees, the chances largely favor fruitful results. Even so there may be enough fighting with those who refuse to be guided by the committee's recommendations to satisfy the most ardent jingo, and constrain him to thank his stars there was not more of it. Others will dismiss the proposition with the sneer that it involves "lots of talk, which is the cheapest thing on the market." These are reminded that if there be a struggle there will be "lots of talk," when it will be not only cheap

but largely useless. It is the part of wisdom to do the reasoning before blood is spilled, so to speak. Among my pet beliefs is the one that the workers possess no more valuable asset than their right to strike, and I am unalterably opposed to an absolute surrender of that right; but common sense and experience in hundreds of strikes and lockouts tell me that days or weeks or months spent in conferring intelligently and luminously is preferable to a strike of even short duration but of great extent. I have seen an employer of splendid physique and of more than local renown so distressed the tears coursed down his cheeks, and a worker begging for bread, all because they at one time were so cocksure of the correctness of their position and their invulnerability that they could not stoop to talk over a simple business matter. All the conferring they were willing and anxious to do later could not recoup the losses of the one, obliterate the bitter memories of the other or remove the pangs of humiliation keenly felt by both. I am aware the probability is that the adoption of some such plan as this will lead to compromises. Well, what of it? Neither side knows all there is to be learned about the necessity for and the feasibility and expediency of an eight-hour day and kindred questions. In some quarters it is fashionable to flout the compromiser, but it should be remembered he has the support of history and high authority for his favorite maxim: "The history of progress is written in compromise."

Those twin bugaboos, dignity and pride, will be partly responsible if we are involved in a conflict. Under this influence the Typothetæ may take no step in the right direction for fear it might be thought to humble itself thereby; and the Typographical Union may feel that due regard for its prestige and vanity



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precludes an advance on its part. There should be no sympathy with such a pose when serious business propositions are to be decided. Especially is this so when silence or complacently allowing matters to drift will not only lead to a humbling of pride and a lowering of dignity but to pecuniary loss and personal worry. Such a false conception of pride and dignity should be left to dancing masters and those who arrange state dinners. It has no place in the workaday world, when the bread and butter of tens of thousands of lifework

of hundreds are at stake. The nobler conception is that which impels a man to take advantage of all his opportunities to displace discord with harmony.

Out of this affair there can come no grander dignity or worthier pride than will be theirs who earnestly endeavor to lead the craft to peace with honor and progress. The way is open, for surely what those who own and man the molding shops of the country have accomplished is not beyond the capacity of the disciples of the "art preservative of all arts." It can not be that those of light and leading in the craft are open to such a reproach.

Written for THE INLAND PRINTER.

NUMBERING COUPON AND CHECK BOOKS.

BY GEORGE SHERMAN.

THE series of articles entitled "New and Ingenious Uses of the Typographic Numbering Machine," which appeared in the September, October, November and December, 1904, issues of THE INLAND PRINTER, has aroused considerable interest among specialists in numbered printing. Numerous requests have been received for schemes applicable to problems not enumerated in this series and, because it would be impossible to cover all of these in one article, I will confine myself to a few of the most urgent requirements in this class of work. Nearly all of those interested were anxious to find a means by which coupon and check books, with several of either on each page, could be printed and numbered consecutively without resorting to the hand-numbering machine.

In a coupon or check book, containing five of either on each page, for instance, the requirements would necessitate consecutive numbering from 1 to 5 on the first leaf, from 6 to 10 on the second leaf, and so forth throughout the book. Accordingly, the operation of each machine must resolve itself into a process of numbering and skipping five figures at each impression.

If an auxiliary attachment or a frisket were necessary for each machine thus employed, the work would be overburdened with complications, to an extent that would make numbering and printing at one impression unprofitable. But when the number of coupons to each leaf is ten or a factor of ten, the printing may be done in an ordinary way, without any difficulty.

To illustrate the method of procedure in these cases, let us take an example of ice-coupon books, wherein each leaf is to contain, say, five tickets, numbered and perforated. Let us say that the number on the first leaf is 3241, and that there are ten thousand such leaves, which would bring the number of the final coupon up to 53,240. To produce this job economically it must be printed, numbered and perforated with no more than ten thousand impressions. The work must be done with the press running at a fairly high rate of speed, and the feeder must not be annoyed with lifting the form or moving the numeral wheels with the fingers.

To do this the form must be set up and arranged as illustrated in Fig. 1. This is a duplicate of a conventional ice-coupon checkbook, as now universally used. The stock is cut double, and the form is made up two-on. The figures 1, 2, 3, 4 and 5 in the coupons are printed from type corresponding with the figures used in the numbering machines. The right-hand or blank side of the sheet contains the numbering machines only. These machines must be inserted and placed in the position illustrated, so that when the sheet is turned, the numerals will register perfectly in front of the figures printed from type. If the numbering machines are all set at 324 at the outset, it will be seen that the resulting figures in the first leaf will be the same as Fig. 2 when the turn is made. Half of the stock, or 2,500 double sheets, must be printed and turned in this manner, which will complete all of the leaves numbered from 1 to 5. The form must be lifted at this point to make the only change necessary to complete the work. Insert the figures 6, 7, 8, 9 and 0 in place of 1, 2, 3, 4 and 5, and turn all the machines back to 324, with the exception of the bottom one, which must be set at 325, as shown in Fig. 3.

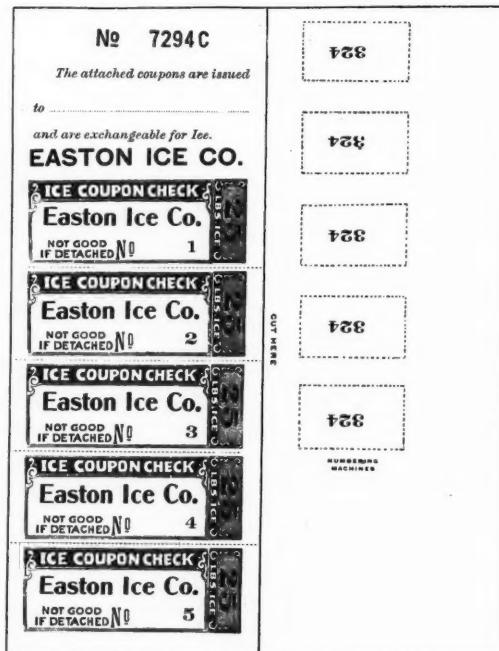


FIG. 1.

Print and turn the balance of the stock, and the job is completed.

Both lots will be in consecutive order, but the two heaps will have to be collated—a simple task for the bindery girls. This same scheme is applicable to checkbooks, but, on account of the size of the form, they must be printed on a cylinder press, when run double. To run either of these forms single, use electrotyped and kерned figures, as illustrated in the article

on "Uses of the Typographic Numbering Machine," in the December, 1904, issue of THE INLAND PRINTER.

If the books consist of leaves of ten coupons each, the same methods are applicable, and the necessity of collating is obviated.

When books containing but two coupons to the leaf are printed by this method, five changes are necessary:

3241	324	6
3242	324	7
3243	324	8
3244	324	9
3245	325	0

NUMBERING MACHINES TYPE

FIG. 2.

FIG. 3.

but even this is a small matter, if the job consists of a long run.

The possibilities within the ordinary consecutive numbering machine are wonderful indeed, and there is scarcely a case requiring odd numbering that can not be successfully and economically numbered with these devices.

This specialty of printing numbered coupon-books is a very profitable vocation, and there are to-day a number of large concerns in the United States devoted entirely to this class of work. The printer who is not thoroughly familiar with all these tricks of the numbering machine must refuse such work or print it at a loss, if he attempts to compete with the numbering specialist. And the ticket specialist invariably profits immensely by this general lack of knowledge, as will be noted in the following prices quoted from a catalogue of ice-coupon checks, issued by a prominent ticket house:

1,000 Strips, stubs numbered only.....	\$5 00
Stubs and coupons numbered.....	6 00
3,000 Strips, stubs numbered only, per 1,000.	4 50
Stubs and coupons numbered, per 1,000.....	5 50
5,000 Strips, stubs numbered only, per 1,000.	4 00
Stubs and coupons numbered, per 1,000.....	5 00

These are quotations on strips of tickets containing five coupons each, as illustrated in the example (Fig. 1). It will be noted that the cost of printing one thousand such strips, unnumbered, is \$5. The cost of these same strips with coupons numbered is \$6, which makes an extra charge of \$1 per thousand for nothing more than knowledge. These numbered and higher-priced tickets may be printed at a cost little in excess of the unnumbered stubs—and, if the order is a large one, the added cost for numbering will be scarcely appreciable.

It is often desirable to produce a clean, uninked perforation, when the perforating rules are printed

with the type form. Clean perforation will improve the appearance of a coupon book. Owing to the fact that perforating rule is about two points more than type-high, it usually cuts and ruins the rollers. To overcome this and to produce an uninked impression at the same time, the rule must not come in contact with the rollers. Instead of using the high perforating rule in the old way, have it planed down to about two points less than type-high. Thus will the rollers pass over it without touching it and without giving it ink. Overlay the rule with two or three very narrow strips of tag board. Place these strips between the tympan and the first sheet of packing and glue them into rigid position. By this method the printed sheet is forced into the perforating rule from the tympan.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XX.—THE SYNTAX OF ADJECTIVES.

SYNTACTIC relations of adjectives are very simple. Goold Brown gives only one rule as such, but others that he calls exceptions. His rule is, "Adjectives relate to nouns or pronouns." He introduces it thus: "The syntax of the English adjective is fully embraced in the following brief rule, together with the exceptions, observations, and notes which are in due order subjoined." He gives four exceptions, thirteen observations, and sixteen notes, the observations dealing largely with the same matters that are covered in the notes, with the addition of much criticism of other grammarians. The notes constitute practically rules of usage, and we may use some of them in connection with examples of error as a guide to practice in correcting proofs.

We must remember that the rule quoted is made for syntax only. The grammar of the adjective, in the sense of accidence, or description of its history and functions, deals with its nature as a part of speech and its variation of form. Syntax is concerned with its relations or connections, including its position in the sentence. Errors in the forms of words are not to be considered here, except with reference to the forms that are involved in agreement, as in the few cases where adjectives have number.

Most English adjectives do not vary for number; but those which are also used as pronouns, or pronominal adjectives, and a few others, do so vary, and the singular or the plural word should be used according to the noun that is qualified. Brown's way of saying this is, "Adjectives that imply unity or plurality must agree with their nouns in number; as, that sort, these sorts; this hand, these hands." It is very common for careless speakers to talk of "those sort of things," but the error is not often made in writing. Of course this is a kind of bad English that will persist, but no amount of currency can ever make it justifiable. But, though all writers are now free from such bad gram-

mar, there was a time when it was common to even the best of them. Here are some examples:

If I had not left off troubling myself about those kind of things.—*Swift*.

For these sort of things are usually joined.—*Bacon*.

These sort of fellows are very numerous.—*Spectator*.

These sort of men can not give account of their faith.—*Barclay*.

Only a few are here copied from a collection called improprieties for correction. The adjectives are used improperly in them, and such use is now condemned by all grammarians; but for a long time the misuse was practically universal, and no one would have thought of objecting to it. Some sentences are given in the same collection with actual errors in them, but in which the adjectives are not necessarily wrong, though they are cited for correction of adjectives. Such is, "Every possible means are used;" though it could be made right by saying "all means," the first word would be correct with "is used." The word "means" is either singular or plural, according to application at the moment of use; and so are some other words of plural form. So the grammarian was wrong in including these as improprieties:

I have not been to London this five years.

This good tidings shall be published.

Many things are not that which they appear to be.

This twenty years have I been with thee.

Fowler cites as correct syntax the two sentences, "By this means they are happy," and "In the use of these means he preserved his superiority." Both actually are correct. Occasionally there may be something in context to indicate a choice between "this means" and "these means," and when that is plainly so a proofreader may well correct it if it is erroneous; but usually the only person who has a real right to decide is the writer, and the proofreader's safest course will be to leave it unchanged.

Fowler also quotes as correct syntax, "I have not been in Washington this five years," and he says: "This, that, and other adjectives denoting unity are joined to nouns in the plural form denoting an aggregate or a unity of idea; as, 'This ten years,' 'Every three years.' A plural form expressing unity of idea is sometimes, by the influence of this idea, changed to the singular form; as, twelve months into twelvemonth, seven nights into sevennight, fourteen nights into fortnight."

Brown evidently prescribes "these five years," "these tidings," etc., and condemns the other forms. He is wrong in doing this absolutely. The plain fact is that there is no positive choice between the two forms; the choice is legitimately made at the moment of utterance, or either form may be used, with equal propriety, without any thought of choosing. It depends on whether one thinks of a number of years as so many separated periods of time, or of one period lasting so long. Likewise news or tidings may properly be

treated as a number of items or as one mass or collection.

Brown's second note gives a rule that really applies to nouns, and not to adjectives, and yet it concerns expressions that are worthy of consideration, and for which we can find no better place. It says: "When the adjective is necessarily plural, or necessarily singular, the noun should be made so too; as, 'twenty pounds,' not 'twenty pound,' 'four feet long,' not 'four foot long,' 'one session,' not 'one sessions.'"

Now, everybody that knows any grammar knows enough to say twenty pounds, not twenty pound; but everybody also knows that many people always, or often, use the ungrammatical expression. It is not so commonly known, however, that once upon a time the wrong way was prevalent, or at least frequent, in literature. Brown's examples of error include many from writers of the highest rank in their time, among them being Bacon, Sheffield, Hutchinson, Berkley, Locke, Cowper, and Dryden.

Another note says that "one another" should not be applied to two objects, nor "each other" to more than two. Webster's Essays furnish the "horrible example," "For mankind have always been butchering each other," which is followed by, "Say one another." It is well enough for any one to make the distinction that is thus prescribed, and it is even true that those who make it use the words with more conformity to logic and grammar than that shown in the other practice; but many good writers do not always distinguish, and many who know grammar quite as well as Mr. Brown did refuse to be held to it.

This writing is not done with any view to prescription of forms or uses to authors, but entirely for the purpose of affording assistance to proofreaders. Long experience leads its writer to advise proofreaders never to change one of the expressions to the other without permission from the author of the work in hand; it is not a matter of sufficient importance to warrant any interference. The writer may say that his own preference is very strongly in favor of restricting "each other" to two, and of using "one another" for more than two; but he does not think that any absolute error can be proved to be involved in other practice.

(To be continued.)

PROBLEM IN VOWELS AND CONSONANTS.

From the *Boston Transcript*:

Procurator Pobledowostzeff.

From the *National Review*, London:

K. P. Pobedonostseff.

From the English "Who's Who":

Constantini Petrovitch Pobedonostseff.

From the "Statesman's Year Book":

Actual Privy Councillor Pobydonostseff.

From the "Almanach de Gotha":

K. P. Pobédonostzew.

From Vapereau's "Dictionnaire des Contemporains":

Constantin Pobedonostzev.

From Meyer's "Konversations-Lexikon":

Pobjedonoszew.

Common Factor of the Above:

Pob. — *New York Sun*.

Written for THE INLAND PRINTER.

HUMORS OF THE PATENT OFFICE.

BY JOHN S. THOMPSON.

PERHAPS few seekers for amusement would choose the uninviting volumes of Government reports as a promising field for humor. Least of all would the Patent Office records ordinarily be supposed to contain much to stir the reader to mirth. It is altogether likely that whatsoever of humor is found therein is of the unconscious order, though some isolated instances are of record where the humorist has selected this

What Thomas J. Plunket, of New York city, had in mind when he proposed in his composing-machine patent of May 16, 1871 (No. 114,850), to employ magnets to collect his type, which, he says, "have magnetic properties," is not clearly evident. He must have known that type metal is not attracted by magnets, so it is presumed that he meant to make his type of iron — a nice material, surely. It is safe to assume that Plunket never distributed a handful of wet type.

John Hooker, of England, was more considerate of the printer than many of his successors when he, in



AN OLD IRISH FLAX-SPINNER BEFORE HER COTTAGE DOOR.

branch of the Government as a target for his wit, and has proven, to himself at least, that the most serious of situations have their ludicrous side. On this order was the patent issued to the gentleman who claimed the exclusive right to "make, use and sell" a harness so attached to a horse that the movement of the legs in walking produced a wagging of the horse's tail, the object being to provide an automatic fly-brush, and claiming the combination of a horse, a fly on said horse, a tail and means for moving said tail to brush said fly from said horse.

Not less amusing are some of the attempts of inventors to improve the art of typography; and this will be more readily appreciated when the fact is known that almost without exception every "improvement" patented in the art has been the conception of other than printers — lawyers, doctors, stenographers and the omnipresent professional inventor being among those anxious to advance the cause of the poor, helpless printer.

1874, invented his machine to set type (No. 170,372). Instead of using the keyboard to eject his type, he arranged a metal plate marked off after the manner of the lay of the case, and connected it through an electric battery to the type-ejectors. The printer, therefore, need not learn a new arrangement of letters in order to operate the machine. He merely picked up a sort of stylus, also connected to the battery, and touched it to the plate at the proper divisions, and the magnets did the rest. This inventor also proposed to work a number of machines from one keyboard, and says that the operator could compose whole words and sentences at one movement by sweeping the stylus over the plates. Although over thirty years have elapsed since this "revolutionizing" invention was patented, an expectant public is still waiting for the oft-heralded "typesetting by telegraph."

Canada was the home of a humorous fellow, George Pringle Drummond, who broke into the Patent Office in 1877 (No. 198,240). He did not claim much —

only a machine "for rapidly producing surfaces for reading matter—composed, justified and completed without fonts of type, typesetting, spacing or typesetting machinery." And so simple, too. He used a machine to indent the letters into a matrix ribbon, which was next cut apart and the letters attached to a gummed elastic band. To justify the line, he merely stretched the rubber band! Then a stereotype was made of the matter. The machine also printed the letters at the same time it punched the matrix, so that a photographic proof could be taken and read for corrections. Quite a feasible operation, indeed.

Many patents have been issued to inventors for justifying devices, but a Brooklyn, New York, inventor, in 1883 (No. 274,918), solved the problem to his own satisfaction. The only wonder is that it was not thought of before—or since. His operator proceeds to compose a line (by operating a keyboard to make impressions in a soft metal matrix) until he arrives at "a suitable point, before the line is completed . . . and having, by a quick mental process, determined what word or part of a word will come at the end of the line, proceeds to impress in a *reversed order* as much matter as will be necessary to fill out the line, spacing it more or less as required." That was a clever idea—composing half a line, and then the remainder backward!

But the Bob Burdette of the Patent Office was certainly that Milwaukee inventor, who patented a method of distributing type in 1883 (No. 283,762). Being from Milwaukee, he quite naturally decided on a liquid distributor, and applied the principle of specific gravity to accomplish the separation of the various letters. This was his plan: Each character was made of a different composition, such as celluloid, aluminum, or various alloys, so as to vary their specific gravity. A series of liquids of varying specific gravity was also provided. While this might all be difficult, the rest was simple enough. The type was dumped into a vat containing the liquid of proper density to cause all except one character—say, the a's—to float. These, having a greater specific gravity than the liquid, would sink to the bottom. The floating types were then brushed to one side like froth, and the types which had sunk were removed, the liquid being next reduced until the next heaviest letter sank to the bottom, and so on. The inventor says that probably half an hour would be the extent of time necessary for distributing the heaviest forms. Probably. But type is still being distributed in the same old way.

Many people believe that it is necessary to have an invention in order to get a patent. Those who so believe are referred to a series of patents issued between 1887 and 1892. Not less than half a dozen of these show as the subject-matter various ways to knot or twist a piece of string. A type machine company became possessed of these valuable patents, along with a hundred or two more of similar import. Perhaps because they have been so busy acquiring patents, they

have been unable as yet to produce a machine for the market.

We all have heard the joke about the man who invented rubber spaces, but perhaps all do not know the original inventor of the idea. The records show that the scheme was originated in 1888 (No. 389,108). Others have since reinvented rubber spaces, however, and probably wonder why they are not adopted. Like the spring spaces, so often proposed by laymen, they would perhaps answer if it were not necessary to lift a handful of type, dump it on a galley, or make it up in pages or columns.,

It has ever been the hobby of the outsider so to simplify the work of setting type that unskilled labor could be employed, and many are the inventors who claimed to have solved the problem. The limit was probably reached by a Chicago man, in 1888 (No. 392,358). He connected a keyboard to a type-case, and had little plates or indicators at each box, which would be raised up and exposed by the operator of the keyboard, which was placed behind the cases. These indicators would presumably guide the Chinaman or other alien pauper seated before the case and enable him to compose type without knowing the case or the language—but still the keyboard operator would have to be possessed of brains, and certainly could not move the keys any faster than the aforesaid a. p. could pick up the letters. Anyhow, the device was patented, and it is beyond us to explain how he expected to work it at a profit, even with Chinamen.

Even J. L. McMillan, whose machine was in practical operation in New York a number of years, was imbued with the idea that all that was necessary to mold printers out of typewriter operators was to arrange the machine keyboard in a manner similar to that of the typewriter. Printers are still operating this and all other makes of machines, however.

Since justification of lines had been proposed by stretching the elastic band on which the matrices were mounted, it was quite plain to two Ohio inventors that a line of type metal could be likewise stretched to make it of proper length, and they took out a patent in 1892 on a machine which did it (No. 485,655). They embossed the face on the slug, and then applied pressure at the points where spaces separated the words, to lengthen the slug. A Washington inventor, about the same time, likewise conceived this brilliant scheme of justification, and also took out a patent so that no one could steal it from him.

In 1898 a machine was patented which the inventor believed to be a distinct improvement in the art of setting type (No. 613,724). He not only had his eye on the compositor's job, but the galley-boy's as well, as his apparatus was designated a "proof-taking and typebar-casting machine." He used a keyboard to bring the matrix characters into line, and a metal-pot to take a cast from the assembled line. The proof-taking was done from duplicate characters in cameo or relief on the same type-disks, an inking ribbon being

brought between the type and the paper and an impression taken. It did not read the proof or edit the paper, and so was different from the machine the bucolic individual expected to find when taken to view the Linotype, and, after having its many accomplishments explained to him, innocently asked to be shown "where the paper comes out," expecting to find it printed, folded and delivered, perhaps.

The examples enumerated are not by any means all the humorous things to be found in the Patent Office records, but only go to show that this much-maligned institution is not the repository for all the dry bones it is popularly supposed to be.

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. III.—GATHERING AND COLLATING.

A MACHINE for doing this work is now on the market. It can be built to take any number of signatures over thirty-two, up to and including this number being the standard size. As the machine is automatic in the dropping of the different signatures, collating is not necessary. The person who lays up the forms must take care that these do not become mixed in the filling-up of the machine. It is adjustable to size and thickness of both forms and inserts. The average bindery, however, still relies on girl gatherers and collators, who usually work on the piece-work plan. For this purpose many devices have been tried to save time and space, notably the circular pivoted table, where the girls stand close together. Picking off the signatures in their proper order while the table revolves must, of course, be done with great regularity and despatch, and even then, confusion is apt to occur. The regular bench lay-up is therefore the most reliable, and, in the end, the most satisfactory, where the quantity and uniformity of the work does not justify the expenditure of the amount necessary for the machine.

For ordinary catalogue work collating can be omitted if experienced gatherers are employed; but with bookwork collating is necessary, not only to guard against duplicates and omissions, but also to discover imperfections, such as badly folded, soiled or torn sheets. When the job is printed on heavily coated stock, and where the end sheets can not be tipped on the end forms before gathering, waste sheets should be cut the size of the folded sheets and laid on the top and bottom of each bunch when gathered, as protecting sheets. These should be kept in place during the succeeding stages of the work—smashing, sewing, cutting, covering, etc. With this precaution, finger-marks, scratches and spots from various sources are avoided.

SEWING.

The primitive sewing-bench (Fig. 1) is necessary in every job bindery. It has not changed since the

days of Roger Payne, although the method of sewing in it has been altered somewhat. The earliest sewing of heavy vellum sections, before trimming was thought of, was done on double cords, with a cord at the head and tail of the book for the headband, which was

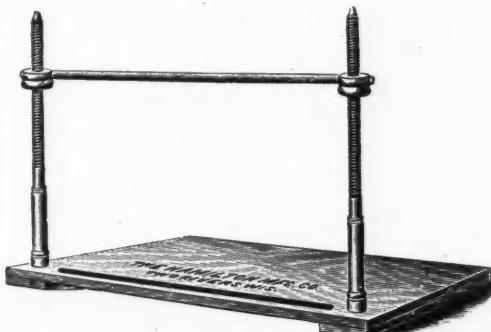
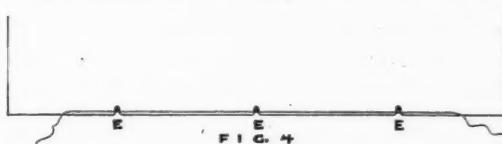
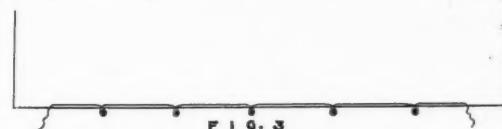


FIG. 1.

worked with the same thread. Thus each stitch was virtually tied, and on that account was stronger than any sewing in vogue at the present time. The method is shown in Fig. 2.

The so-called flexible sewing is shown in Fig. 3. Here the thread is not locked except at kettle-strokes, but the glue on the back will hold each individual stitch independently of the others.

In Fig. 4 the back of the book must be sawed out for the cords to fit into, whereas in the others the cords are placed outside, thus making the real bands when covering. This last method of sewing is the quickest, as the needle is run in and out of the holes already prepared for it. If the thread should be cut or broken, the whole sheet will become loose, and if sheets are sewed

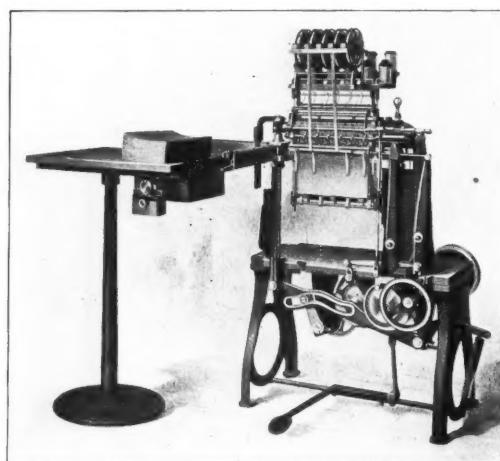


two on—that is, if two sheets are sewed on by one length of thread, taking alternate stitches in each—both will be detached.

In Figs. 2, 3 and 4, *a* is a kettle-stitch, *b* headband cord, *c* band twines, and *d* shows the sawmarks for twine in the back of the signature *d*. In order to preserve a smooth appearance of the twine in Fig. 3, the needle should be passed out and in again through the

THE INLAND PRINTER

same hole, directly behind the twine, as shown at *f*, in this way forming a loop around each twine, and not a stitch, which would merely straddle the cord, making it useless as a band when forwarding. The sawmarks across the back should not be any deeper than is necessary to bury the twine. If not deep enough, the books can not be drawn off. Twines should be flush with the back and extend neither above nor below.



NO. 3 MODEL SMYTH SEWING MACHINE.

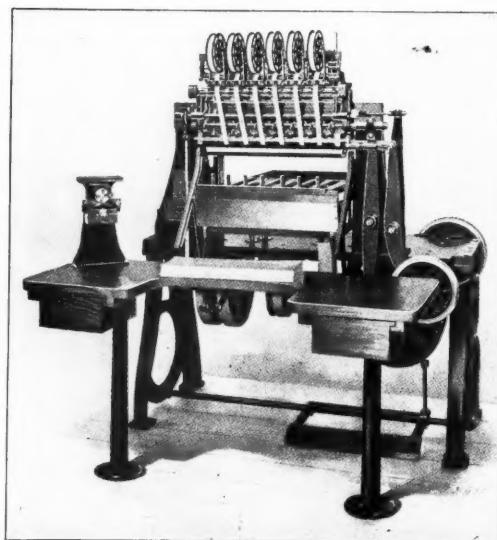
Nothing looks worse in a binding than large holes through the back of the sheets when opening the book. If twines fit snugly, neither holes nor glue can be seen from the inside.

Sewing machines are now in every well-appointed bindery; there are, strictly speaking, only two types — those that use curved and those that use straight needles. The Smyth is of the first and the National of the second type. The Smyth has two models, a four-arm and a single-arm machine, the former being the speedier, as it will permit continuous feeding, while with the latter the operator has to wait for the return of the arm before another sheet can be fed in. The two machines are adapted for different classes of work; the smaller, four-arm, for ordinary edition binding, and the larger for oblongs, folios, quartos, cheap blankwork, memorandums three-on, etc.; it will also sew much heavier sections than the smaller model, being heavier in construction. Either of the two models can be fitted with tapes, which, however, are of little value, as they are not sewed into the book, but merely looped in behind auxiliary threads, which are fastened into the book stitch at each side of the tapes.

In machine sewing all sheets are sewed together, and each book cut apart by severing the stitches that bind it to the next. This leaves the loose ends of the thread on the front of the book, and, in order to keep the first section from falling off, the back of it must be run through the paste-box provided on the machine stand. The loose threads are afterward caught up by the glue on the back and kept in place.

The National machine is made in one style only, taking a sheet up to fifteen inches in length. It has a tape attachment, actually sewing the tape into the book. The feeding is over a saddle with head gauge to the left, enabling the operator to feed in the sheets in the same way as in saddle wire-stitching, where the girl sits in front of the machine. When a book is sewed, the operator can drop one stitch, thus locking the thread before beginning on the next book. The cutting apart will leave no loose ends, nor is pasting necessary. This is an advantage unique with this machine. An experienced operator can sew two thousand sheets and over per hour on either the National or the four-arm Smyth. On all machines the thread should be used as light as is compatible with fair tension, in order to keep swelling out of the back, the unbleached thread being preferable.

The change from one size to another is made on the No. 3 model Smyth sewing machine with few adjustments. If trouble is experienced with breaking of needles or thread, it is well to examine the arms to see if they are loose, bent or out of horizontal, or if the needle slots are battered out of shape; then, again, the plate screws on the lower edge of the arms may become loosened. The pitch of the arms can be regulated by means of a screw provided for that purpose at the base of sockets. To straighten them, or the needle slots, they have to be taken out and laid on some smooth surface (the table of a board-cutter will do),

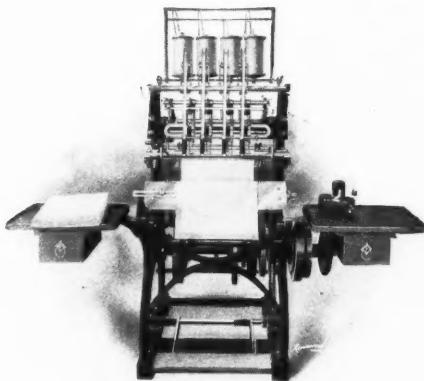


NO. 4 MODEL SMYTH SEWING MACHINE.

and given a few light, firm taps with a hammer along the upper edge of the arm over the bent part.

The setting of the No. 4 model Smyth sewing machine is more complicated. First, the punches have to be set, one after another, the proper distance from head guides, according to the number of needles to be used; then the loopers, needle blocks and needles have

to be loosened up in the order named. The next move is to run the arm up until the punches can be seen, and then move the needle blocks until the point of the needle fits into the left end hole of its respective punch plate; then tighten up. Next, set needle in position, and follow with the looper. The setting of the looper is very important. The point of it must touch the needle a trifle below the eye, and it must go back far enough to be clear of the needle. If stitches are



NATIONAL SEWING MACHINE.

dropped, the fault is usually with the looper. The knife bars and table are the last moves in the change. When feeding either of these machines, the last sheet is fed in first, and the section next the first should be the one to be run through the paste-box. If the first section of the book is pasted, it will rub the paste over the next sheet as it is run up into position.

The setting of the National sewing machine is very simple, as the needle blocks can be moved into almost any position over the arm or "saddle." The gauge, table and threading are about all the movements required. The threading, too, is quickly done, as the needles are straight and stand out toward the operator in a slanting position, leaving the eye of each unobstructed. The range of work is greater on the National than on the No. 3 Smyth, but not as great as that of the No. 4 model.

(To be continued.)

TABLOID HISTORICAL NOVEL.

- I.
Fair maid and good knight.
- II.
Bad knight abducts fair maid.
- III.
Good knight chases bad knight and fair maid.
- IV.
Good knight fights bad knight.
- V.
Good night, bad knight.
- VI.
Good knight weds fair maid. Good boy!
- VII.
Good-by.—*Portland Oregonian.*

Written for THE INLAND PRINTER.

SUGGESTIONS IN STANDARDIZATION.

NO. II.—BY R. COUPLAND HARDING.

THE typographic standard of English-speaking peoples is founded on the inch, even as the continental standard is based on the old French imperial inch. It is unfortunate that the Marder & Luse standard was abandoned in favor of an anomalous one, for the departure from the national standard, though infinitesimal, is a drawback that will be realized in the future more than it is now. The error appears to be irremediable. More than one British founder who has started on the scientific basis of seventy-two points to the inch has in the end been compelled to conform to the American point. Every practical printer knows that certain alleged relations to the metric system, either of the American or Didot point, are illusory, and absolutely useless in actual work. Despite occasional points of contact, the metric system is practically incommensurable with any existing type standard, and even were the two in accord, the inapplicability of the decimal subdivision to type measurement would still be a difficulty. As it is, the printer counts six lines of pica to the inch, and within the compass of any ordinary page, unless exceptional exactitude is required, the reckoning is near enough. Dimensions of chases, of machine tables and of paper are set forth in inches, and are likely to be, for the meter is ill adapted to the practical requirements of the artisan. If paper is ever standardized, it would need to be on an inch basis, and writing, printing, drawing, photographic, music and wrapping papers, as well as cardboards, would come under one general scheme. Cap and foolscap, royal and imperial, elephant and pot, would go the way of canon and paragon, emerald and trafalgar, and as with type, a new nomenclature, systematic and descriptive, would have to be adopted.

The standardization of paper, and, as a consequence, of the sizes of books, would, I think, be a reform of no less importance than the standardization of type. As regards books and paper, we are just where we were with types a quarter of a century ago. Reference books give tables of the dimensions of the recognized sizes, but they are only approximate, for each maker has his own private system. The demy or crown of to-day is no more a definite size than was the pica of the middle of the nineteenth century. It is not to be disputed that the process of evolution, slow and irregular as it has been, has given us convenient sizes, but it is less certain that these sizes are the best, while all must admit that the absence of any system or correlation is a real defect.

Even in the matter of shapes and proportions no unity is discoverable, and the numerous experiments during recent years in novel proportions of book pages seem to indicate a feeling that there is room for improvement. These experiments, by the way, are an affliction to book-lovers and librarians, who love to see their volumes in orderly and accessible rows on their

shelves. The form of page most in favor is an oblong, but with no very well-defined proportion as regards length and breadth. In fact, with each fold, in any given size, the proportions vary, the quarto approximating to a square and the octavo being oblong. The actual square is not in ordinary use, probably on account of the disproportionate shape of the folio and quarto, in which the length would be double the breadth. While there is a certain convenience for certain purposes, in this change of form with each fold, it is not without its drawbacks, and it has sometimes struck me as strange that no size has ever been placed on the market, so pro-

given number of inches, the length of the other can not be precisely expressed either in inches or fractions of an inch; but no very serious practical difficulty is involved, so long as some definite approximation to the geometrical proportion is agreed upon and rigidly enforced.

Let us see how this change in proportion would affect one of the sizes in common use. I will take demy as an example, for the reason that it is the one size common to printing and writing papers, demy and medium being for all practical purposes identical. Demy, according to the usual standard, measures $22\frac{1}{2}$



MARY (SENIOR) AND HER LAMB.

Photo by R. R. Sallows, Goderich, Canada.

portioned that the whole series — folio, quarto, octavo, decimo-sesto, onward — should be precisely the same shape. There is only one proportion that will meet this condition, and, as I shall show by comparative figures, it does not vary very widely from some of those now in use. The required proportion may be readily found. Take any perfect square and measure the oblique line from one angle to the opposite, which is, of course, equal to the side of a square of double area. Let the side of the square represent the width and the diagonal the length of the sheet, and it will be found that the proportion is unchanged when the sheet is folded in half. The two dimensions are always arithmetically incommensurable — that is to say, if one side be any

inches by $17\frac{3}{4}$. Retaining the longer dimension, we should require to reduce the width to about sixteen inches, which would give us a smaller sheet. Retaining the original width, we should increase the size of the sheet by widening it to twenty-five inches. But to retain the size while changing the proportion, we should require to find an approximate mean. Adopting the half-inch as our unit, we should have $23\frac{1}{2}$ by 17, exceeding the standard area only by the infinitesimal amount of one-eighth of a square inch, but very slightly wider than the true geometrical proportion. A closer approximation would be $23\frac{7}{8}$ by $16\frac{3}{4}$, exceeding the original sheet in area by only half a square inch. Twenty-four inches by seventeen, while quite

as exact in proportion, would dispense with fractions. Let any one interested cut a sheet to this size, and note into what convenient pages it folds.

Theoretically, the perfect types would be in series in regular geometric proportion. Unfortunately, there are fundamental practical considerations which make it impossible to realize the ideal. Geometrical proportions setwise would abolish fixed measures. One experiment only in this direction has been tried, and on a very limited scale. The late David Bruce waged a gallant and lifelong fight for geometrical proportion bodywise, but without success. But for obvious reasons—the necessary trimming of edges is one—there are no practical objections to making such use as we may of the principle of geometrical proportion in the sizes of paper, and when standardization comes, as come it must, I think this principle will receive due consideration.

(Concluded.)

Written for THE INLAND PRINTER.

PUPILS OF THE PRESS.

BY EDWARD N. TEALL.

IT was slack time in the *Clarion* office, and the Philosophic Compo., deliberately turning his back upon the case, was gazing reflectively at a large and very grimy portrait of Benjamin Franklin that adorned the dirty wall across the room.

Entered to him then the devil, and spake as follows—in dreamy, dulcet tones that daring devil drooled:

"Hully chee, cully! Youse must be in love, or—Ow!" And righteous retribution, swift and sure, descended upon that devil, full and fair over the spot assigned by nature and approved by man for the administering of admonition upon the wayward young; while big Tim, the foreman, chuckling, rubbed his smarting palm. (Sing, O Muse, in lofty strain, the feelings of that dancing devil, and the epic joy of foremen Hibernian!)

The P. C., all unruffled, gazed a moment more in rapt contemplation upon the portrait of "Rare Ben" the second, and then let loose these words of wisdom:

"I've been thinking lately about the power of the press and the prestige of its pupils. Have you ever noticed how many of our great men went to no school worth the name, except this school of a printing-office? And I tell you, boys, you don't need any better university than that. The picture of Ben Franklin over there is what started me talking about it. Of course, every one of you knows as well as I do the story of Ben Franklin, the printer's 'prentice, and what he did after he got his diploma.

"The next man I think of is old Horace Greeley. Did you ever ponder over the fact that Horace got mighty little education until, when a boy of fifteen, he joined the humble staff of the *Northern Spectator* in the humblest capacity? He was twenty-nine when he

broke loose and started out on his own hook as a journeyman printer. Horace Greeley was a pupil of the American press—of which, before he quit, he became a master.

"Lately I've been reading up on the American poets; and I've been mighty interested to notice how they've been connected with the printing business. Of course, the first name that occurs in this connection is that of Bryant—William Cullen Bryant, the journalist-poet. Bryant was writing poetry more years than most men live, and during the biggest part of the running he was a newspaper man.

"Of the New England bunch, Emerson and Lowell were Harvard men, and hadn't much to do with newspapers—except, I suppose, to be interviewed; but Whittier had only two years of school before he graduated into the printing-office. He was editor of the *American Manufacturer*, in Boston, then of the *Haverhill Gazette* and the *New England Review*. And I guess the editor did considerable of the dirty work, too.

"Then there are the later poets. Edmund Clarence Stedman had a year or so in Yale, but left college to work for a newspaper, where he could learn something. Thomas Bailey Aldrich wanted to go to Harvard, but had the good luck after a year or two of business to get into the university of the almighty press.

"But of the more recent men, Bayard Taylor is the best exemplar of the simon-pure product of the printing-office school. He started in the common schools, but couldn't learn enough there, and at the age of seventeen became a printer's apprentice. Then he bought off as an apprentice and began writing. His first books, the ones that made him famous, were all reports of his travels abroad, sent home to be printed in the papers.

"There remains one name, great in the annals of American literature, and the proud boast of printer-kind—the name of MARK TWAIN. After a term or two in a district school, Mark, at the tender age of thirteen, was apprenticed to a printer; and it was the daubs of printers' ink that stuck and soaked through his youthful hide that enabled Mark to make his mark.

"The moral of all this points itself, and I don't need to adorn the tale.

"Think it over.

"That's about all this trip."

BY THE GALLEYBOY.

Oh, tradesman, in thine hour of e e e,
If on this paper you should c c c,
Take our advice and now be y y y,
Go straight ahead and advert i i i.
You'll find the project of some u u u;
Neglect can offer no ex q q q;
Be wise at once, prolong your d a a a,
A silent business soon de k k k.

—London Tid-Bits.

NUMEROUS specimens of letter-heads, in one, two and three colors, are comprised in a booklet just issued by The Inland Printer Company. Price 50 cents.

Written for THE INLAND PRINTER.

THE PROMISSORY PRINTER.*

BY F. W. THOMAS.

THE writer has great admiration for the printing-office manager who gives his customer prompt service. There is nothing which pleases the business man more than to have his orders filled quickly. The ability to do this and the practice of doing it have built up a lucrative trade for many a printer. I know of one printer whose well-advertised catch-phrase is "Rush jobs a special delight." While his delight may be somewhat overstated in this phrase, the idea of prompt service is attractive, and in "making good" this printer has made his business prosper.

I mention this point first, lest, in what follows, any reader should make the error of supposing that I believe in slow service.

Prompt service is a great thing, but service, no matter how prompt, if not as prompt *as promised*, is a great source of annoyance to customers and is often not as desirable as service not quite so prompt, but more certain.

The tendency to promise work sooner than it can be done is not confined, by any means, to printers. The engraver, the electrotyper and others from whom we buy are equally at fault.

I have seen a customer, by dint of overbearing insistence, extract a promise for delivery of a job within a time that the printer knew, in his own mind, was simply impossible of fulfilment. I have seen other customers ask casually to have a job delivered on Wednesday, and the printer has promised to deliver on that day, when he could just as well have had two days or even a week longer if he had asked for it. Then other and more urgent work has come in, this job has been put aside and a promise broken. Possibly the job has been delivered in ample time, but *a promise has been broken and a customer's faith in all other promises has been lost*. Next time he will insist on having the work promised several days ahead of the time when he really needs it in order to be sure of getting it. Thus one broken promise leads to the making of many others that give the printer an unnecessarily short time for his work.

There is much work which comes to the printer which must be executed quickly, and I confess great admiration for the man who has his plant and his force in shape to take care of his customers in a first-class way in all such cases.

On the other hand, I pity the printer who has not the backbone and manhood to tell an unreasonable customer that impossible demands are impossible; who has not the foresight to see that it is better to tell his customer frankly that some things can not be done properly except in so much time, rather than to slide

* NOTE.—The article "How to Increase Your Business," by "John Mills," on page 36 of the April issue is on the same theme as Mr. Thomas's contribution. In justice to Mr. Thomas it is desirable to state that his manuscript was received and accepted before the April number was issued.—EDITOR.

out by making an impossible promise and then fall down.

A job plant in which the work is not carefully planned, in which forms are constantly being jerked in the middle of runs and in which work is often spoiled by trying to do it in an impossible time limit, is not being well managed. All of these causes of loss are aggravated by ill-considered promises.

To plan work properly one must know the utmost limit of time which can be had on each job. Then if an unexpected and really urgent piece of work comes in, the printer can exercise an intelligent discrimination in what may properly be postponed in favor of it.

Therefore, no matter how little work may then be on hand, no matter how soon he may think he can do the work, the printer should always get all the time he can. In this way he can plan his work well, make each job fit in to the best advantage and utilize his facilities to their utmost.

The unthinking "prompt service" enthusiast may here exclaim: "Your customer will think you are slow if you ask for a week's time on a thousand cards." Let any such bear in mind that if a job is promised in a week, but delivered in two days, the printer has made a tenstrike and that customer will thereafter give all the time possible; while if that same job had been delivered at the same identical minute, but promised sooner, the printer's reputation would be gone and next time that customer will exact an unnecessary promise.

I am not arguing against prompt service; fill the order as quickly as you can.

When you do make a promise, work thirty hours a day if you have to, to "make good." Get right up and hustle for a good customer, even when the cause of the rush is his own fault; that pays, too. Study for prompt service. Never put off a job you can do to-day for fear there will not be much for the hands to do to-morrow. To-morrow may bring a bunch of rush orders. But:

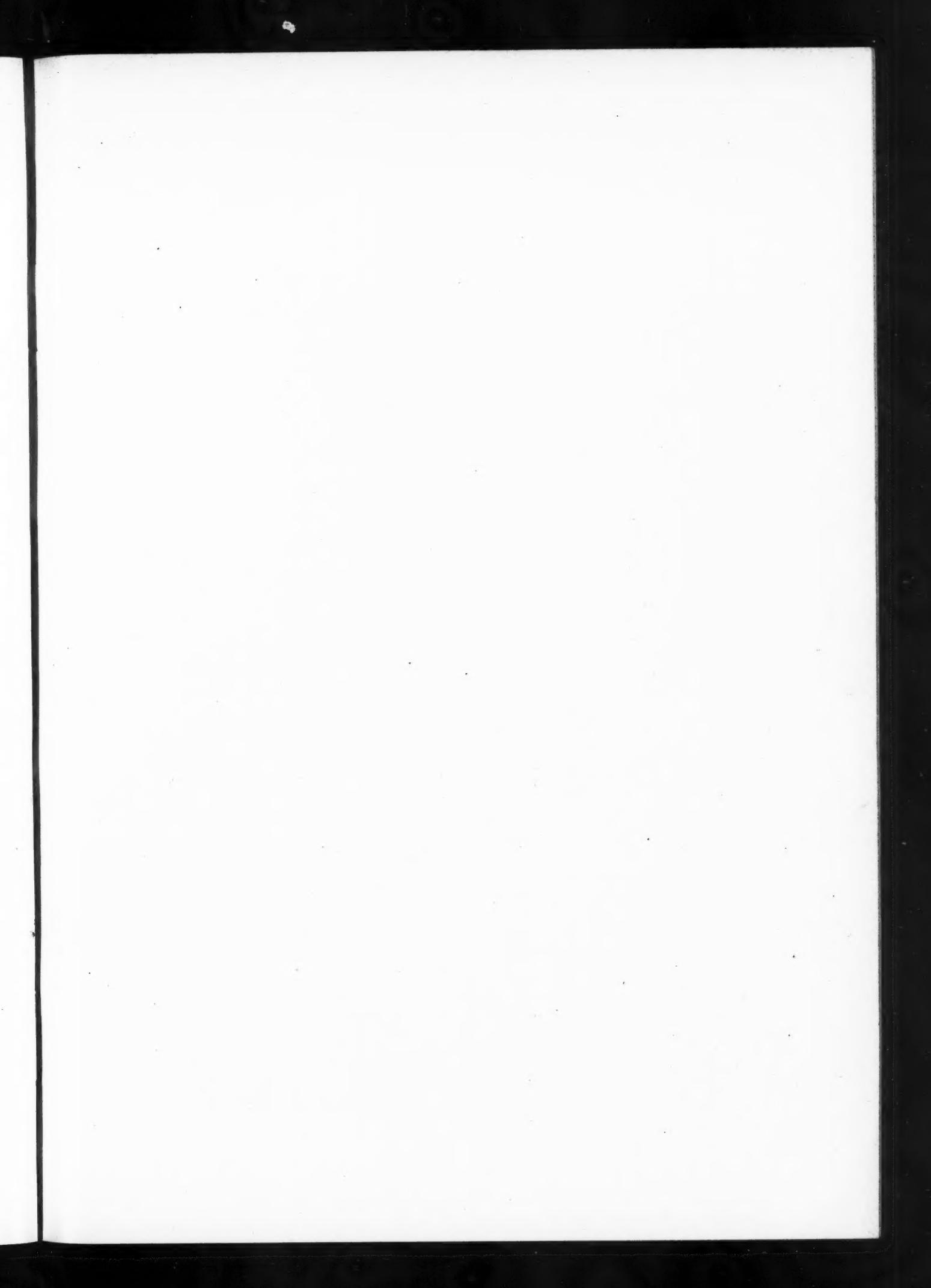
Never make a promise you know you can not keep.

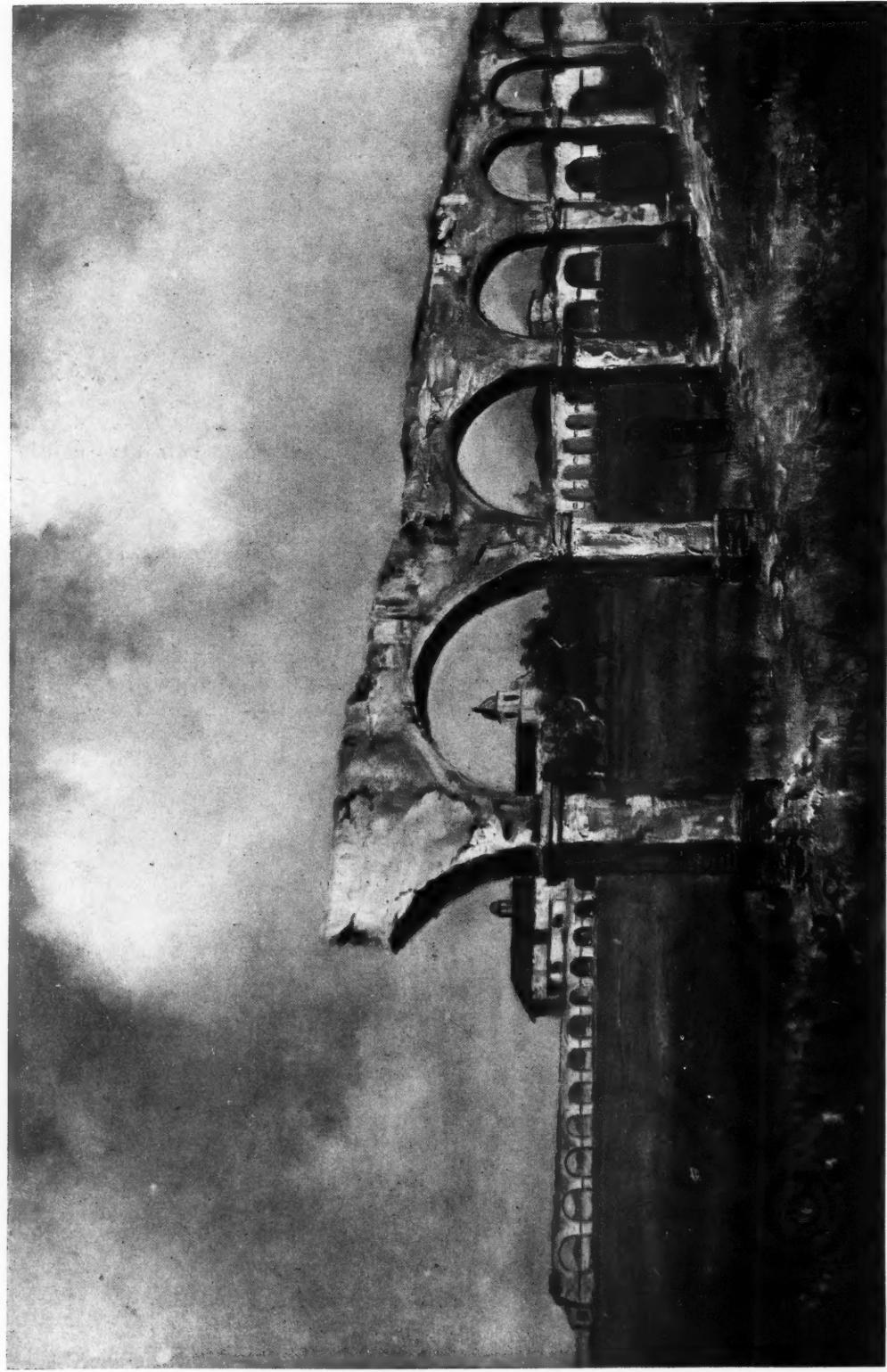
Never promise anything sooner than you have to.

Never promise a thing for to-morrow when you know the customer does not want it nor need it for a week. Do a little bluffing yourself in such a case.

Never promise a large job or a difficult one at the exact minute you think it can be done. Something will surely happen. Explain the possibility of this to your customer. Tell him that there is more than one devil in a printing-office and that the extra ones often "get busy" when least expected. Bear in mind that it is easier to hedge beforehand than to explain afterward. Then if you get the work done on schedule the customer will think you are a good fellow, and even if you do not he will not lose his respect for your judgment.

The above ideas—rules, if you please—if lived up to, make for really prompt service and will wipe out the present bad reputation of many too promissory printers.





SAN LOUIS REY MISSION, CALIFORNIA.

ON THE BANTA FE.

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A. H. MCQUILKIN, EDITOR.

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EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETT.

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SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance.
Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions. To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES.

Furnished on application. The value of **THE INLAND PRINTER** as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

A. OUDSHOORN, 179 rue de Paris, Charenton, France.

JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

THOSE who like not the tendency to establish state and municipal printing-offices can find a rift in the clouds by looking toward Cochin China. To the joy of printers there, the state office of that French colony has been closed and the plant sold.

PAPER of various kinds and qualities and in sufficient quantities is essential to the proper prosecution of the printing business; yet it may well happen that a too great quantity of "paper" will cause the sheriff to take a hand at the prosecution of the printer.

NEW JERSEY enjoys a reputation for many things out of the usual run, and one town seems to have pretty nearly solved the proofreader problem. It boasts of three daily papers, one of which employs a reader; on another each reporter reads proofs of his matter, and the third daily makes no pretension to proofreading. It is a good wager that the compositors on the last-mentioned paper are clamoring for a proofreader; such is the perversity of human nature.

THERE is no caterer to the public who is more generally criticized by his patrons than the editor. He is a poor reader who is unable to improve a publication so that its best admirers wouldn't recognize it. A daily paper anxious to please asked its readers for suggestions, and among those it received was one to have the columns perforated so "that portions which it might be desired to keep could be easily detached." This was evidently from the keeper of a scrap-book, while there can be no mistaking the sex of the correspondent who wanted the paper perfumed. Another, with an evident penchant for the revolutionary, thought white letters on a black ground would be a great improvement.

THERE is general agreement that government of all degrees is freer from graft in the British Isles than with us. Now it is proposed that the law be invoked against graft in the British commercial world. A member of the Balfour government has drafted a bill making it a misdemeanor for an agent to agree to accept or attempt to obtain a reward from a third person for services in relation to his principal's affairs. According to the *Printers' Register*, an offender may be punished by imprisonment not exceeding two years, or a fine of not more than \$2,000, or both. The person offering a corrupt reward or making use of a false receipt or account to deceive a principal is subject to the same penalties. Judging from the text and tone of the British trade press, the practice of paying commissions has become a serious evil, and the bill referred to is doubtless the outcome of much talk and a few firms refusing to be bled, in some instances handing over the polite hold-up man to the police. If the measure becomes a law, many who feel

the halter draw will not say much, being too busy finding out how to live within their salaries. And while masticating the cud of reflection they can console themselves with the thought that in these "drifting to socialism" times nothing is safe from the government official's probe — more especially anything in the shape of a small graft in those "little things on the side," which provide a good time or cigar money.

ALL those who stand up to a case and pick up type are not doomed to lifelong poverty; occasionally we read of a lucky one. An old gentleman died in the south of France and left about \$280,000 to some of his grandchildren whom he does not seem to have been able to describe very accurately. The money went in quest of an owner and found him in a Hull (England) printing-office in the person of John Kertley-Lightfoot, a humble compositor, notwithstanding the aristocratic hyphen. The gentleman explains he was on his uppers just before the windfall, but does not have a word to say about continuing in the business he is supposed to love. There is the usual crop of suggestions as to what the fortunate one should do with his money, or some of it, among them being that he purchase a pension for an indigent typo; but he keeps his counsel. Meantime, those who happen to have a grandfather in southern France should look him up, for the Kertley-Lightfoot brand is even better than a country cousin with a trout stream surging and bubbling through his farm.

IN an English trade journal, a "printing works" of one of the smaller cities advertises that it will do "Lino. setting at sixpence a thousand" (ens), which, taking English wages and output into consideration, would seem at this distance to be crowding the mourners rather closely. The advertisement in question is palpably an appeal for business from printing-offices in the larger cities, where wages and other uncontrollable expenses are higher. There is nothing rash in assuming that there are many responses, and it is just as rational to prophesy that within a short time some of the advertisers' metropolitan trade patrons will be complaining of their customers taking a portion of their business to what they will derisively designate as "cheap-john country works." It is as unjust and as great a menace to the trade to "farm out" work at a too low rate as it is to do it at less than a living profit, and there is a measure of poetic justice in the transaction if it happens that the original sinner is finally the greatest loser in the game. Fair prices can not be maintained without an effort and occasionally some sacrifice of work.

THE evils of indiscriminate estimating are engaging the attention of Liverpool (England) printers, and the question is one of some importance with us, sufficiently so to invite collective action. The printer has been so easy-going in this respect that no

one thinks of getting the most insignificant job done without putting all the printing-offices within reach to the expense and trouble of preparing estimates; and oftentimes it must be the thrifty patron loses more in seeking the figures than he can ever hope to save by this form of "bargaining." But few of these estimate-hunters do not know that the almost inevitable result of playing one firm against another in contests of this kind is to receive cheap and unsatisfactory work. Passing by the undesirability of furnishing figures on small jobs and other well-known abuses which rise from the free and unlimited coinage of estimates, the Liverpudlians are so bold as to discuss the advisability of making a fixed charge for doing so. It is urged that especially in cases where the heads of several departments have to handle the work, much valuable time is lost. Time is money and the loss must be recouped in some manner. The genuine — usually a regular — customer has to pay the freight, which is manifestly unjust, as he is not in the least interested in the efforts of another party to get cheap printing, and should not be made to pay for the latter's experiments. This is not as far-fetched as might appear at first blush, for we have fallen into the habit of thinking that estimating expenses, like taxes and insurance premiums, should be paid by customers, but there is a distinction, and the cost should be saddled on the right party. Neither reputable lawyers, physicians nor architects will furnish estimates gratis, and as a Liverpool manager puts it, "Why should not the professional printer be on the same plane as other professional men and charge for what is, after all, the preliminary part of the contract?" While rendering a bill for an estimate may be somewhat utopian, yet the whole subject is worthy of ventilation, and any discussion will be well worth while if it results in curbing those of the estimate-hunters who lie in wait for the obliging and confiding printer in the hope of profiting by a "slip" of some kind.

IT rather startles one to hear of a daily paper that it "makes more profit from its circulation than from its advertising." Yet that assertion is made of the London *Daily Mail*, with a circulation of nine hundred thousand copies and an advertising rate of \$1,750 a page. This brings out in sharp contrast the difference between the English and American conceptions of daily papers. One aims to give the greatest possible number of pages for the lowest current coin, depending on the advertiser to pay the piper; the other idea is to keep the size and cost of production within a figure that will insure a small profit on every paper sold. Under the British system, the circulation is the thing from every point of view, and there is little fear of the interests of the advertisers swamping those of the reader when certain nice questions of policy have to be decided. Reasoning from another view-point, transatlantic publishers hold that a small paper with its news and features carefully selected and condensed is

as popular with the public as a larger sheet with padded or worthless matter. When the New York *Sun* was in the heyday of its glory, there was much of the same sort of talk here, and not a few "all the news in condensed form" papers were in the field. They appealed to newspapermakers as being about right, but the public demanded and gradually got larger papers — for

prior position of the British publisher are a decade or so behind the times, and may yet have the experience of many of their American fellows and be compelled to increase their papers from four, six or eight pages to twelve, sixteen, and even more. If that time ever comes, doubtless they will talk loudly and learnedly on the progress of the daily press.

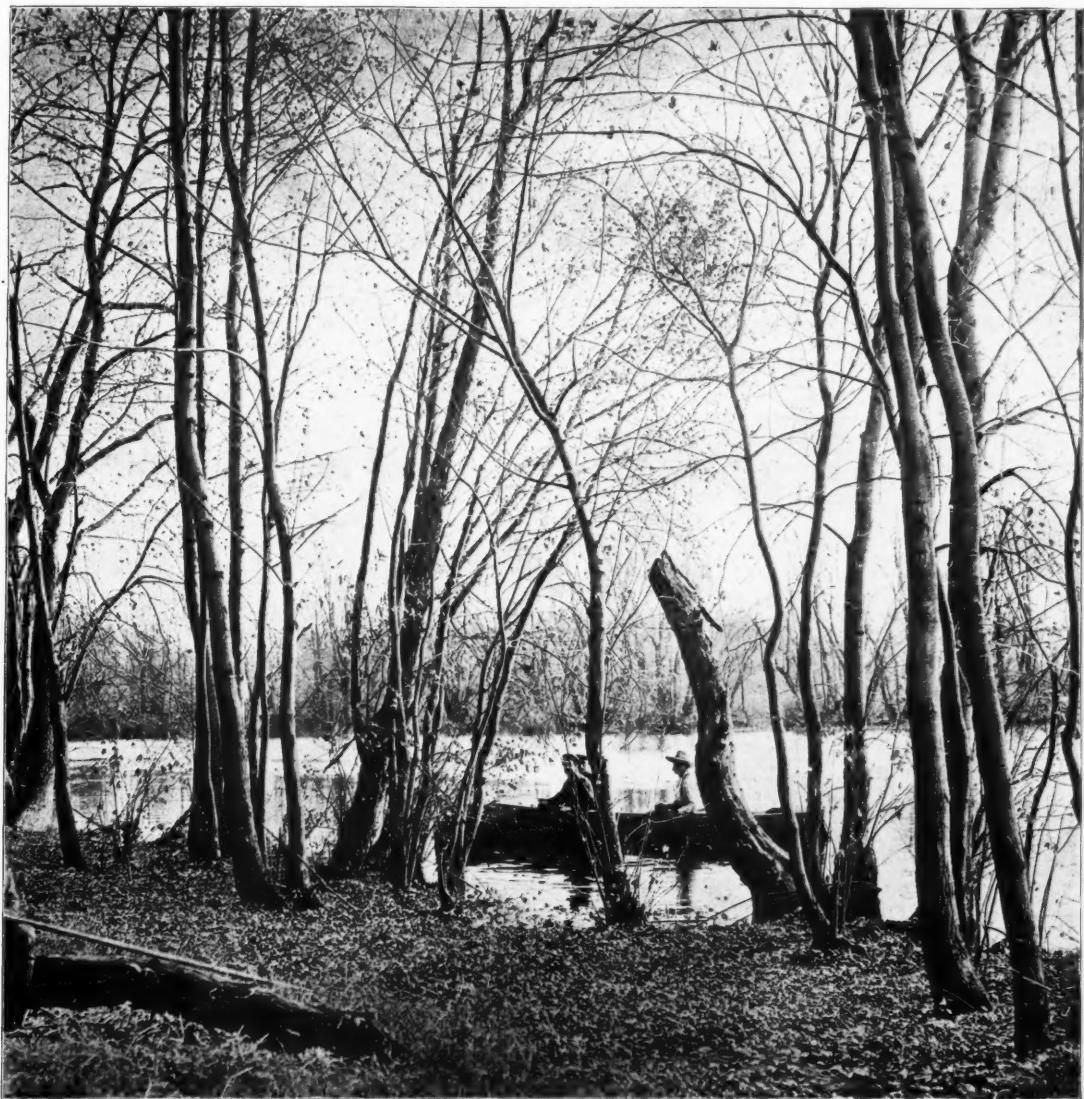


Photo by Geo. A. Furneaux, Chicago.

THE ISLAND, WATER VALLEY, INDIANA.

Monon Route.

the same money. It was found that while the politician approved of the sporting news being "pithily told," and the sportsman rather liked to have the political intelligence "boiled down," each insisted on having all the news that could be garnered about his particular avocation or diversion, and as a consequence greater attention was paid to details and more papers were printed. It is among the possibilities that the Harmsworths and Pearsons who prate so loudly of the supe-

SAYS the editor of the *American Pressman*: "Contracts made with employees, when not in conflict with I. P. P. & A. U. laws then existing, should be loyally kept; the same statement should hold equally good with employers making contracts with their employees—business is business. The person ignoring the legality of contracts deserves to be looked upon as dangerous and unjust." Good enough so far as it goes, but why the qualifying clause? If employers

enter into an agreement in good faith and it is afterward discovered some existing union regulation has been contravened, why should they be held responsible? It is the duty of the union or its representatives to see to such things before the contract is consummated; and in all fairness the union must abide by the result, seeking redress in the case of injury from its representatives and not the other contracting party. The employers can by no stretch of the imagination be charged with the duty of maintaining the integrity of union law. That is peculiarly the province of the scale committee, and the magnitude of the burden only serves to show the necessity of selecting calm, level-headed men for such positions. When it comes to work at the conference table, men of that class are likely to secure more for their constituents than those with nothing but high-flown notions of what wages should be to commend them. Harking back to the original questions, it is a pleasure to record that the practice of the Pressmen's Union rings truer than the preachments of its official organ, for it has declared that an agreement entered into in good faith by the employers was binding on the union, even when it was discovered that through error sufficient negative votes were uncounted to have defeated the proposition.

CERTIFIED PUBLIC ACCOUNTANTS.

JUST at present a deal of attention is given to training for what is known as the degree of certified public accountant. 'Tis a most excellent thing. It were well that all young men having supervision of business interests could secure this degree, or, at least, travel far on the road toward its attainment. But its requirement is in the minds of many excellent men almost in the nature of a fetish. Without due consideration, it is held as a matter of course that a man who has the right to add C.P.A. to his surname has been endowed with all knowledge of business accountics and with all that goes to make up the complex sum of business transactions and their records. He is for that reason entrusted with secrets of trade and commerce, with ministrations of office management and with matters concrete and abstract, known otherwise only to those at the very head of the business enterprise by which he is engaged.

This is well. His knowledge, his experience, his counsel and advice, his resourcefulness and often genius—these all go to make him invaluable. Nor would I detract one whit from that meed of praise justly his due and so justly earned. But I would utter a word of warning in a broad and general way.

Not every printing master will be in position to employ one of these certified public accountants, even though his business in its tangled details might well offer a promising field for the exercise of the skill and ingenuity presumed to be possessed by the accountant. But many of these masters will call in such an accountant on the infrequent occasions of a change of propri-

etorship or partnership, or possibly when a more than usually careful and accurate statement of financial standing is required. It were wise indeed to employ an expert to verify annual trial balances and statements, that there may be no uncertainty as to the actual status of the business, nor as to the solidity of the assets and the proportionate amount of liabilities. The cost of such an accountant would not be excessive and his employer would have the assurance that the important details of the financial end of his business were being properly cared for at this moment if at no other.

For the accountant is more than a bookkeeper, more even than an expert bookkeeper. His knowledge is of practical and peculiar utility in problems involving thorough knowledge of principles of commerce, finance and law. In the words of Arthur L. Dickinson, himself a C.P.A., "The public accountant is a skilled investigator, who is continually applying his wide training and experience to the ascertainment of facts from any material to which he can obtain access, while the bookkeeper, or expert bookkeeper, merely ascertains such facts as may be recorded in his books or records in his books such facts as have been ascertained for him by others. Accounting problems may be divided into two groups: Firstly, bookkeeping, being either those which deal with the correct method of recording any given set of facts, or those which involve a correct interpretation of the facts which have been so recorded; and secondly, the more difficult and important ones of ascertaining upon a proper interpretation of legal and other documents, and upon sound commercial and financial principles, the actual facts which have to be or should have been recorded in the books."

And my word of warning is simply this: Study under circumstances most auspicious, instruction by those most competent to give it, the conferring and receiving of degree after degree, whether C.P.A. or aught else, are, in and of themselves, as nothing. They will broaden and sharpen and brighten the natural talents a man may possess; no more. A thorough covering of the course necessary to obtain this degree of certified public accountant can not fail to be of great benefit to any one. But, on the other hand, there opens a wide vista of possibilities for unseemly action. An expert accountant without honesty and integrity of purpose is a man to be shunned. And because of the confidence justly placed in these accountants by their employers and the public at large, it is essential that those who obtain the degree should be in all respects men of honesty, probity, truth and character. Temptations to do evil e'en that good may come are ever present in this as in all professions, but possibly in a more subtle form here than elsewhere. No course of training can make a man other than what he is by nature. Unless there be within him that spark of the eternal life which makes of him an honest, true and upright man, that spark, that truth, that honesty, that upright-



LOUISE.

Drawn by F. S. Manning.

ness can not be acquired by mere academic application of his brain and his mind.

Hence the danger, barely perceptible now but likely to loom large and larger on the horizon of the future, that men sought for this responsible and exacting and trustworthy position, those who should be of fine moral fiber, may become men who are merely timeservers, brilliant in attacking problems, but unscrupulous and untrustworthy. Against this, whether they be employed by printers or whoever else, may Heaven forefend!

R. C. M.

CHARGES FOR UNFINISHED WORK.

WHAT would you do when a customer comes into your office and asks you to submit proof from some copy that he hands you? Very possibly your line of action may be decided by the fact of his being one of your regular customers, or an occasional patron, or one whose work you are anxious to obtain; or on the other hand, one whom you know not and of whose standing or desirability as a customer you may be uncertain. But for the sake of argument, suppose it to be such a customer as you desire to obtain and retain. Don't you, almost without question or consideration, accept the proffered copy and promise to show proof at an early date? It isn't very likely that anything is said about a possibility of there being a charge for time consumed in composition and prooftaking, even though press-proof be demanded; for what printer doubts that his proof will be entirely satisfactory, and that the same will be accepted and the presswork promptly ordered?

In due course the proof passes the more or less critical eye of the Argus at the desk, and is transmitted to the customer. He may be finicky; he may have changed his plans; he may — alas that this should so often occur! — not have known what he wanted at first. And, it must be confessed, the appearance of the proof may not be what he desires or really ought to have. At any rate, he does not like it. He does not want it. He does not take it. Perhaps he decides not to have that particular job of printing done. More likely he takes the copy to some other office and has it put into type there in accord with his own ideas, those of his first printer and those of his newest love. In either case, the first printer hears no more about it, and if he has made a charge of his workman's time, the charge remains unsatisfied.

Now, is it wise to send a bill for this unsuccessful attempt at pleasing a possible customer, or is it wiser to enter it under that *bête noir* of printerdom — the profit and loss account — and trust to more auspicious fortune for opportunity to recoup this loss?

There is but one ground on which the practice of so charging this account to profit and loss and the neglect to send the invoice to the customer therefor can be justified, and that is the expectation that the same customer will later return with other work on which satisfaction can be given and for which there may be

obtained a price sufficient to cover the cost of its production and include as well the cost of this unaccepted proof. But before discussing this phase of the question let me instance an example:

The Doe Manufacturing Company asked the firm that had been doing its printing to submit proof for a new form of bill-heads. The proof was unsatisfactory. Mr. Doe submitted the same manuscript copy to two other printers in the same town with a similar request. Two other proofs were forthcoming. Each was better than the first; one of these was superior to both others. An order was mailed to the office from whence the acceptable proof had come, and on the bottom of the requisition were these penciled words:

"Your proof was just what we wanted. Get the work out for us as soon as you can and electrotype the form. Yours, John Doe."

The price for this work was possibly on a par with the price that would have been asked by either of the other offices. The details of quality of paper, of press-work and so on were equally good or better. The order has several times since then been duplicated. Shortly after the first lot of bill-heads had been delivered, the Doe Manufacturing Company received an invoice from one of the offices whose proof had not been accepted. It stated merely that for time on proofs of bill-heads, unaccepted, there was due the sum of \$3. As it passed through Mr. Doe's hands, he paused in his work long enough to telephone the other unsuccessful applicant and to ask what his charge was for his proof. The answer was, "There is no charge." The invoice was paid and the order clerk was instructed to send no more printing to that firm. A requisition for a considerable amount of work was immediately sent to the firm which had made no charge for its proof in the face of the knowledge that it had not been accepted and that the work was a dead loss. Orders for other printing were also sent to the office where the bill-heads had been procured.

On the face of this there would seem no doubt as to the expediency of making no charge for the proof in case that proof should not be accepted.

But I claim that this is entirely wrong. Would it for an instant be considered right and proper or honorable for a business man to consult a lawyer, to obtain from him advice on a given subject, and then refuse to pay him for that advice because it might be deemed advisable not to proceed with the cause, or because the advice given did not accord with his wishes? Had he gone to a tailor and been measured for a suit and had the preliminary work done there, could he expect to be justified in declining to go further into the matter and refusing to pay for the work thus far done? Suppose an author or an artist had been engaged to write a book or paint a picture and had taken certain steps necessary thereto, could his employer justify himself in declining to pay a reasonable charge for what had been accomplished, should he decide that the order ought not to be completed?

I think there can be but one answer to any of these questions. I can not see why this matter of submission of proofs should stand on a plane in any wise different from that occupied by any of these. I grant that there are hundreds and thousands of proofs sent out in this way by printers large and printers small, from which an infinitesimal number of orders to complete is ever actually received. But that does not alter the real standing of the case. I maintain that this practice is wrong. I maintain that for one instance like that of the Doe Manufacturing Company there are scores and scores of instances where no regard is ever given those whose proofs are unacceptable, and the one whose design is taken and to whom the job in question is given, receives all the work for that firm, at least until a change is made, perhaps under similar circumstances, to still another printing-house.

I grant you, too, that a charge can not be made for the preparing of dummies and the submission of a sketch showing the general character of, say, a catalogue or booklet. But mind you, that work is done in the office, by the office-man. His salary is not a portion of manufacturing cost; it is a part of the general office expense. The time consumed by the workman, be he compositor or pressman, in preparing proof on speculation, can not be charged in the same way, and should not.

There should be a charge for each proof sent out under these circumstances. It should be understood among printers and by them impressed upon the minds of their customers that this plan is just and reasonable, and fair to all concerned. Concerted action is necessary to bring this about, and much time and patience. But why can not the Franklin Clubs and the Printers' Boards of Trade take up this matter and discuss it and adopt a line of action which will with little friction and by proper degrees insure at least a modicum of compensation to the printer who submits proofs to the captious customer who may never have intended to give him the job!

For there is another side to this question, one appealing particularly to those of us who are fond of thinking that we are producing the better grades of printing. John Smith wants a little printing. He doesn't know quite what he wants, but thinks the Schoeffer Press can do it just as he would like it done. Yet he objects to paying the price asked by the Schoeffer Press. His own printers, Hurry & Company, will ask him only a low price, but he doesn't feel that the work will be precisely what he wants. So he obtains a proof—it may be either a letter-head or a business card, or even a folder—in the Schoeffer Press' best type. Armed with this he hies him away to Hurry & Company, who, being good imitators, can duplicate this proof fairly well. Smith is satisfied with the design from the Schoeffer Press and the price from Hurry & Company. Hurry & Company are satisfied because they have gotten out what is not really a bad job. But the Schoeffer Press people are entirely out

of it. Hour-rate pay for the time necessary to produce this proof would not fully compensate them, yet it would place them in a far better condition than they now find themselves.

And the gist of the whole matter is this: If your men do an hour's work or a day's work, that work should be charged and should be paid for. It matters not whether this goes to make merely a proof or a completed job. You are entitled to remuneration for it and you should obtain it.

R. C. M.

THE "FOXY" BUYER.

GOOD buying consists in buying just the right thing at the best price that is equitable. When business is conducted on this basis both buyer and seller benefit and all make a fair profit commensurate with the service they render. When it is not conducted on this basis, somebody suffers and usually all suffer. For instance:

A certain man has a big catalogue to be made. He is a "foxy" buyer; gets numerous bids and then works the bidders against each other till he gets the price below the equitable point. The printer who gets the job then has to become a "foxy" buyer. He limits the engraver's or artist's time in designing or retouching of copy for cuts, he beats the papermaker down and he in turn gets even by making the paper a little light weight, a little below grade and a little off color.

Now what has all the "foxy" buying accomplished? The paper man has not made an equitable profit and chances the refusal of the specially made stock. The engraver is ashamed of his work and so is the printer of his, and both of them are likely to lose what little they make, or more, by the refusal of their work, or by having to do some of it over, or by having to make allowances on their bills.

And the original "foxy" buyer—what of him? Why, he has a catalogue that will not sell half the goods which it would have done had the pictures properly represented the articles and the whole been as attractive as only good cuts, good paper, good printing and well-paid service can make a catalogue designed to get business.

The "foxy" buyer thinks that "anything can be bought for less than is first asked for it." This is often true and if one could only get his goods and do his "foxy" buying afterward, he might make something by it.

But in practice the buying is done first and the delivering afterward, and the "foxy" buyer gets "foxy" goods. If it is paper, he may get seconds or some stock a little off in color or weight, or maybe a job lot, that boon of to-day, that rises and plagues one to-morrow when it can not be duplicated for a reorder.

If it is engraving, he gets rush work. If it is the ink, he is pretty sure to get a grade he pays for. If it is labor, he gets a grudging, measured service.

By all means be a good buyer. Know the materials



ELSIE.
Drawn by F. S. Manning.

you buy, know the market. The paper man will tell you when paper goes up. You want to be able to tell him when it goes down. Learn to judge inks on their merits instead of by the list price. Be an intelligent buyer, yes, even a close buyer. Get all the concessions you can that are legitimate, but do not be a "foxy" buyer. Remember that legitimate profit belongs to the *selling end* of your business and if you can not make it there, the little you can gain by being a "foxy" buyer is not going to help much.

The trade of the man who is an intelligent, careful, even close, but fair buyer is always appreciated and he usually gets all that is coming to him, while the "foxy" buyer is dreaded, hedged against and seldom voluntarily favored.

The fellow who gets a ten-ream price and then buys one-ream lots and kicks for the ten-ream price seldom again gets a real ten-ream price.

A little heart-to-heart explanation often reforms a would-be "foxy" buyer. Try it on the fellow who works the game on you. If he is incorrigible, pass him up. There is neither profit nor satisfaction in working for a "foxy" buyer and mighty little in being one.

F. W. T.

THE MONEY IN THE TYPEWRITER.

ABUSINESS man of my acquaintance — one of those whose gray matter is beginning to show about the temples and whose forehead is climbing over toward the back of his neck — related with great glee that he had just acquired a *rara avis*, a new stenographer, who was in the higher class, and he thus explained his reasons:

"What I want is a man who can take dictation just as I give it to him, and then can put it on the typewriter and so beautify my commonplace language that when I get the letter to sign, I find that he has said just what I wanted to say and has said it a great deal better than I could possibly have said it. I pay him ten dollars a week more than I paid his predecessor and I am very glad to do so. The only thing that worries me now is the fear that some one else will come along and pay him twenty dollars a week more. I might be able to meet that price, but could not go any higher."

Perhaps his experience is not entirely unique, but certainly he has at present an assistant in whose possession he does well to rejoice.

But, when you come to think about it, is not the average printerman in just the position of this expert stenographer? His customers come in — rush in — telephone, telegraph, waylay him on the street — and in all manner of ways, at all seemly and unseemly hours, inform him that they want some printing done. Sometimes, it is true, the copy is carefully prepared and is in such shape that it can be given to the compositor without necessity of revision or rewriting, but you and I know, to our great and lasting sorrow, that in our time fifty to ninety per cent of the small jobs that

go into a printing-office of the smaller class are so carelessly, illegibly and incorrectly written, there is such a total and amazing lack of a knowledge of the rudiments of the English language and "correct composition," that if the job were printed as written, the customer would, invariably, rise in anger not altogether unjustified and refuse to accept the work. But the printer, good fellow that he is, will usually take the time and trouble necessary to "fix up" the copy and send it on in fairly presentable shape.

Thus does he say for the customer what that customer would say for himself could he do so properly, couching it in language more fitting, more appropriate, and in most ways more nearly correct than that customer is able or willing to take the time to do.

Herein does he exemplify, though to a somewhat limited extent, the qualities which made the new stenographer so great a treasure for my friend the business man. So far, well.

But I think you will find that a vast difference exists between the stenographer on the one hand and the printer on the other. The stenographer, knowing his value, insists upon a recompense of reward commensurate with the worth of the service he renders. His employer, the business man, is willing enough to pay it, his only fear being lest some rival should bid for this service more than he can afford to give. The printer, with what would seem an inexplicable lack of sane and saving common sense, does not so. Not only will he give freely of his knowledge and his experience acquired in that hardest of schools, he goes so far that, instead of asking for his work a fair price, even without the additional labor of editing and correcting it, he is perpetually possessed by a fear as powerful as it is in some cases well grounded, that his business rival will underbid him for that which he deems justly his.

Does he obtain satisfactory remuneration for either the work of his brain, or the work of his hands, or the work of his employees and machinery or all combined? If he does, he is indeed to be congratulated on his successful solution of the question as to why printers should stay in business when they are not making money. For whoever heard of a printer who would acknowledge that he was making money?

Is the printer of less business acumen than the youth who makes all sorts of strange marks in a little book while his employer dictates to him with one lobe of his brain and wonders with the other lobe how he is going to fulfil his promises for the delivery of work, promises that he knows can not be kept? Alas, yes! I fear that he is.

But mark you, the time will come, and that soon, when in every office that makes a pretense of doing the better grades of printing at prices that are just and reasonable to both printer and customer, there will be a department devoted to the proper preparation of copy ere it reach the hands of compositors. This will be perhaps in the nature of an auxiliary to the proof-reader; and it will, doubtless, be such in the small

THE INLAND PRINTER.

office where the general utility man reads proof in the intervals of doing nearly everything else. And, frankly, this same general utility man is perhaps the best fitted of all to do just this class of work; fitted by nature, by training and by experience. Yes, and by stern necessity also. Should he be fortunate enough to possess a typewriter he will either typewrite the copy himself or dictate it as it should be to his assistant.

Nor should this work be done without money and without price. The cost of maintaining this department ought to be, and in a properly conducted establishment will be, as accurately ascertained as any other portion of the fixed charges of operating the plant. Due proportion of this cost will then be applied to each job requiring attention at the hands of this department. And care ought also to be taken that this charge is not made too low. There should be added somewhat for knowledge and experience and that indefinable something which for lack of better term we call good taste in printing as well as in writing, and for the ability to so use all these things as to make them produce correct and most satisfactory results. Whence the difference between the stenographer asking \$10 a week and his brother eagerly sought after at \$10 a day? Not relative number of hours employed daily, but rather the vastly increased ability to perform tasks allotted him in the same or even a shorter time. In this case, and it should be also in the case of the printer and his reviser of copy, skill and experience make all the difference between mediocrity and superexcellence.

Should not the latter receive full compensation?

You say that in a small office there could not be found opportunity to do this because of the additional time required and the added expense of the finished job? Not so. The few moments required to prepare each job would save more than this equivalent in the time of the compositor and proofreader and corrector, and would practically obviate the danger of entire spoilage of work because of words wrongly printed due to illegible manuscript carelessly read by the heedless compositor and as hastily read by the hurried proofreader. The comparative time might perhaps be about equal; the saving in wear and tear on nerves of all concerned and the resulting comfort of doing things properly, easily and without worry, would pay for the time and trouble of revision a hundredfold.

I do not mean that all possibility of mistakes would thus be done away, for proofreaders and editors and even the general utility man aforesaid are but human. They do occasionally err. But I submit that the liability of error and spoilage is far less under this plan of careful preparation of copy than it can possibly be under the slipshod and haphazard methods that have prevailed for generations. And should errors appear in the finished work, it is now an easy task to ascertain just who is responsible therefor and to fix the responsibility therein.

Strangely enough, those offices which most need this sort of assistance are the ones most languid in its

use. Why? Because, forsooth, it means a change in the routine to which they have long been accustomed and from which they can not easily free themselves. But it is certainly worth trying, is it not?

And it seems to me that such printers as have sufficient enterprise to inaugurate a movement of this kind are the ones who will profit hugely by it. In the course of a few years they will be in position to say to their customers that because of this skilful advance task the work they turn out is so far superior to that of the ordinary shop that they are justified in demanding and obtaining a higher price for their product. Never tell me that they can not obtain it. Just so surely as it holds true that the expert stenographer, who can take the careless dictation of a hurried and worried business man who may be at best a bit careless about his English and transform it into a model of correspondence while still maintaining the true sense of what his employer said, is worth more than the market price of a stenographer who merely transcribes the words as dictated — just so surely will the printer who is able to make of a piece of hastily scrawled copy a bit of printing that is beautiful to the eye and eloquent to the sense, obtain much more for such work than the printer who blindly sends forth whatever his customers bring in.

R. C. M.

Written for THE INLAND PRINTER.

THE CHEAP PRINTER.

BY EDWIN B. DEWEY.

DOUBTLESS in every town of any size there are printers who seem really to like to be styled "cheap" printers. They injure the business generally and themselves particularly. If there is an organization of master printers in the town, the cheap fellow usually stays on the outside, or, if in, he is treacherous and likely to take advantage of knowing about what the fair and square printer figures a job, and cuts under the price — and what is the result? He simply cuts off his own nose. It is probable the other fellows are getting their share of the business and are getting living prices for it — prices that permit them to pay high wages, do first-class printing and keep their plants in good condition.

And how about the cheap printer? He is generally known as a cheap man who has a cheap shop and does cheap printing for cheap people. His shop is full of old face, worn-out types, his presses are usually badly worn, and there is a general scarcity of labor-saving materials — in fact, to speak plainly, he and his shop and his printing are "on the bum."

The writer believes the best thing to do with the cheap man, if he refuses to be "white," is to let him work his own ruin. If a man asks for figures on a piece of work, figure them properly and stick to them — remember the golden rule: "Do unto others as you would that they should do unto you." It can not possibly harm you in a financial way. Your basis of

figuring is what you believe a thing is worth; if you do it for less you are doing yourself and the other members of your association an injustice. If the prospective customer says Smith will do the job for less, impress him, if possible, with the fact that the job done properly is worth your price, and if he will not let it to you at that price, let Smith do the job. If Smith happens to be a first-class printer, his price certainly will not be a great deal below yours, and you have an even chance of getting the next job figured on in competition with him; and if Smith happens to be the cheap printer, the man with the order to give out will probably learn to his sorrow what a poor job is, and you are likely to have his next order.

In this age a printer must do first-class work, for which he may charge a fair price, in order to succeed. It is doubtful if a cut-throat printer ever makes any great mark in the world.

THE INCREASING VALUE OF A SOUND TECHNICAL EDUCATION.

Technical training is to-day becoming of vastly more importance than ever before, and those nations which are offering the best technical training to their youths are making the most rapid industrial progress. A study of the international field brings that fact out with perfect clearness. Where education is lacking industry is lagging; where education is stereotyped industry is without initiative.

The necessity for thorough education and the best technical training has become almost as great in commercial affairs as it has in the industrial field. The methods of commerce to-day can not be as easily compared with the methods of a generation ago as can the process of industry now and at that time, but I believe that the changes in the methods of commerce have, in many cases, been as radical and the improvement as great as in the field of industry. Two generations ago the trained engineer was looked on with disfavor by the practical industrial manager. The man who grew up in the business was thought far superior to the man who got his knowledge from books. The necessity for a technical engineering training is now universally recognized, and no important industrial operation would be undertaken without the aid of technical experts. I believe the same change is coming in commercial life. The commercial high schools of Germany and the start in higher commercial education which we are making in this country are the forerunners of great technical schools of commerce. These schools will turn out men with as superior qualifications for commercial life as have the graduates of the great technical institutions in their special field. I believe the great masters of commerce will come to recognize the necessity for and the practical advantage of such commercial training, just as the captains of industry have long ago recognized the value of technical training for engineers.—*Scribner's Magazine*.

A DOUBLE REQUEST.

"Are you the 'Answers to Correspondents' man?" inquired the dyspeptic-looking caller.

"I am," replied the gentleman addressed. "What can I do for you?"

"Firstly, what will dissolve a chunk of lead in the human stomach? Secondly, won't you please refrain from publishing recipes for plum-pudding hereafter?"—*Philadelphia Press*.

Educate the Office Boy.

A recent editorial in the Chicago *Tribune* criticizes the negligence of American business men in not placing adequate postage on their letters and printed matter. This fault is not confined to America. Letters and printed matter from foreign countries received at THE INLAND PRINTER office are frequently underpaid, and from our experience the complaint of the *Tribune* is of general application and not confined to this country. However, two blacks do not make a white, and the criticism of the *Tribune* is given here in the hope that it may do some good in abating this flaw in the machinery of business:

"A Swedish merchant wrote to an American manufacturer for catalogues and quotations. He received a heavy parcel of printed matter decorated with a 2-cent stamp. The underpaid postage amounted to \$1.50. As the merchant did not care to pay so much for literature of uncertain value he returned the package."

"An American firm got a letter recently from a Liverpool correspondent calling attention to the fact that its letters to him were frequently underpaid, and suggesting that the mailing clerk be told to be more careful. The firm apologized and promised to be more careful. But the letter of apology was underpaid."

"These are two striking instances of a kind of carelessness on the part of American manufacturers and merchants which their foreign correspondents can not understand. They are punctilious about matters of this kind, and rightly so. It seems to them an imposition to be asked to pay either \$1.50 or 10 cents extra postage because of the carelessness or meanness of the writer."

"The American business man is not niggardly about postage, but he probably is careless. He puts too much confidence in the office boy or clerk whose duty it is to put stamps on letters or packages. He assumes that that subordinate knows all about foreign as well as domestic postal rates, while in reality his knowledge may be so limited that he believes a 2-cent stamp will carry anything anywhere."

"This matter of underpaid postage on foreign letters is constantly being called attention to by the American consuls. Their warnings should not go unheeded by American business men who wish to maintain cordial relations with European houses. They should educate their office boys and mailing clerks in the intricacies of foreign postal rates, so that they will not put a 2-cent stamp on a parcel which needs three 5-cent stamps and stir to justifiable wrath the man to whom it is sent."

THE W. P. B.

When I send along a pretty little poem 'bout the sea,
Or a charming little ditty on the spring,
I study "Correspondence" there to read your learned decree,
And this answer back to me you always fling:

"'Twas a pretty little thing
That you wrote about the spring,
And your ocean ode it rhymes so merrily,
With its foaming and its roaming,
And its tall green billows combing,
That we put them in the W. P. B."

And I never see a copy of this "W. P. B."
Where you've put my verse these many, many years,
So I want you, Mr. Editor, to tell me truthfully
What it really is, and satisfy my fears.

I am filled with grief and woe,
For I'm longing just to know
What has happened to my pretty poetry,
With its gushing and its blushing,
And its mountain torrents rushing —
Oh, do tell me of this "W. P. B."
— J. F. Dwyer, in the *Sydney Bulletin*.



RETROSPECTION.

By L. H. Sharpe.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A REPLY TO MR. W. I. SCANDLIN'S OBJECTION.

To the Editor:

BELTON, TEX., April 24, 1905.

Mr. W. I. Scandlin, in the April INLAND PRINTER, page 72, is in error as to his statements. It was not at my request that you commented on the booklet in the November INLAND PRINTER, page 236, nor did the name of C. E. Hillyer appear upon it as author. On the title-page is printed "Compliments of The Hillyer Studio, Belton, Tex." which certainly is not a claim to authorship. The booklet was intended entirely for the use of my own studio and has never been offered for sale at any price.

The fact of the matter is that much of the charm of the booklet is due to Mr. Scandlin, and if I had known it was to have more than a local distribution here in Belton, I should have gladly given him credit for same. Several paragraphs and three complete pages out of the eight are taken verbatim from advertisement copy purchased from him, to be used as I pleased. His receipt for the purchase price is now before me. I was very much pleased with Mr. Scandlin's advertisement copy and regret that he has been misled. Photography, not literature, is my ambition. Kindly give the above the same publicity you gave Mr. Scandlin's "objection."

C. E. HILLYER.

THE MODERN NEWSPAPER.

To the Editor:

BROOKLYN, N. Y., April 26, 1905.

Any one who reads the daily papers of our large cities must, I think, be painfully impressed with the fact that many of them are put together and printed in a manner that would not be tolerated in the most antiquated country office. I do not know how it is in Chicago, but here in the East many of our papers are bad, and appear to be getting worse. There are several reasons for this state of affairs, but the principal one is the eternal rush that is kept up. That this rush is not absolutely essential may be proved (reasoning from analogy) by the good appearance made by some of our papers. Nothing is ever gained by the helter-skelter methods in vogue in so many shops. The trouble appears to be that too much is attempted. The newspaper half-tone is simply an abortion. The way most of them look it would seem that an improvement might be made by turning them upside down and printing from the back of the block. As it is, they are in the main mere smudges of gray in varying tones, and suggest nothing in particular, least of all an illustration. The old photoengraving had its limitations, but it would print. Then, take the scare-heads of the evening papers: great poster type, covered with a smudge of red ink. Why, an office-boy could do better work with a rubber stamp, to say nothing of the clumsy make-up and utter lack of knowledge of the first principles of printing (or is it indifference to them?) shown in many offices throughout the country. The column rules do not print; the Linotype slugs have hair-lines on them, or if type is used, the spaces stick up. And the intolerable feature about it is that these plants are equipped with every known labor-saving device, at a cost of hundreds of thousands of dollars, while the men who do the work are the best-paid class in the business. Some of the papers do not even carry enough

ink to make them readable. It seems to me that the daily newspaper is too mechanical. There is too much machinery, and too many machinists, and many of the printers are of the blacksmith order. The proofreading on some of the papers is a farce, not because the men can not eliminate the errors, but because they have not time to do so. If my statements seem exaggerated, I can easily verify them by submitting any number of examples.

Perhaps the reader will say: "What has the daily newspaper to do with us? Why should we care?" Well, just this: You will agree that the standard of printing is higher than formerly, and that it bids fair to take its place soon as the art of all arts (except those that are purely decorative). The advertiser is the man who supports the papers, and if he becomes convinced—as I think he surely will, sooner or later—that the newspaper is not a good medium, what will become of us? This may seem chimerical. The magazines carry much of the advertising now, and the street cars and billboards carry much more. The newspaper has these two powerful rivals to contend with, and it behooves us, as printers, to see that the newspapers hold their own, especially against the latter.

Labor-saving machinery bids fair to be the ruin of our business. There is so much done to save labor that the men are forgetting how to be craftsmen, and are learning to be porters and laborers. The typesetting machines and rotary presses are among the most valuable and wonderful inventions of our age or any other, but in many cases they are abused to such an extent that the resultant conditions border on a state of chaos. Modern conditions in many of the newspaper and commercial offices are such that a good workman has to drop all his laboriously acquired knowledge, roll up his sleeves and wade in with the rest of the men in an effort to throw the type into the chase, pitch it on the press, and spin it off ten seconds sooner than some one else can do. No matter if the stuff is upside down or inside out. Go ahead! Don't spend any time on that job! It has got to be delivered yesterday!

Now, a typesetting machine should be used by a printer—a compositior, if you will—and used just the same as hand type. That is, it should run no faster than good work will allow. Run under any other conditions, it becomes a pile of worthless junk, and its product, scrap metal. This sounds drastic, but just pause and consider the quality of the "rush" work that is being done all over the country. Does it pay? I hardly think so; and, what is infinitely more important, it will pay less as time goes on. I do not advocate a general return to handwork, nor do I think that a man should see how long he can take to do a job. But I do think (and I believe that all candid, thoughtful printers will agree with me) that machinery should be used sanely, and that we should try to realize that it has limitations, beyond which nothing but harm results. I know that a good plea can be made on the score of necessity for rushing, but it would be well if we could pause ere we are swallowed up and ground to pieces in the madly revolving wheels of our own machinery—ere we lose forever the glorious heritage of our craft and become mere automaton.

JOSEPH C. WHITE.

SOUTH AMERICAN LETTER.

To the Editor: BUENOS AIRES, March 15, 1905.

On September 26 we left Rio Janeiro for Santos, a distance of 215 miles, arriving on the following day. The town of Santos in itself is not much to see. There are pretty "plazas" and a number of shops, one newspaper and one theater. The population is supposed to be forty-five thousand. The climate of Santos is salubrious, and is almost immune from sickness.

The city of Sao Paulo, which is supposed to be the most European-looking city in Brazil, is the life of this section of

the country. As it took fully three hours to get there, we found it impossible to make that place a visit, as our boat left on short notice. The city contains about two hundred and fifty thousand inhabitants, largely composed of Italians. The main product is coffee, and it produces more than any other section in Brazil, a good season producing as much as nine million bags.

On September 29 we arrived at Montevideo, capital of Uruguay, distant 915 miles. The constant political struggles here are not conducive to the progress of this rich and excep-

hour and 80 cents thereafter, but \$1 paper of Argentine money is only 44 cents gold.

As far as treatment of the sick is concerned, this city is certainly a wonder; almost all the leading newspapers furnish free medical assistance to their subscribers, and to any others who wish to apply for the same. They have some of the very finest hospitals in the country, and they perform some marvelous and successful operations.

The police are uniformed after the English style, and give good service. There are numerous summer resorts, Mar del Plata being the fashionable seaside resort, it being the Brighton of Argentina.

The general currency of the country is paper, which fluctuates in its relation to gold according to the Stock Exchange quotations. The general average is about 44 cents gold to the paper dollar. One and 2 cent pieces are copper; 5, 10 and 20 are nickel, the paper bills being from 50 cents to \$1,000; 100 cents makes 1 peso (\$1). The charges for clothing, etc., are very high, as every imported article pays heavy duties.

There are two English daily newspapers, the *Standard* and *Herald*, and the usual price for newspapers is 10 cents. Of Argentina papers *La Prensa* is the first, and has the largest circulation, this paper having the finest newspaper building in the world entirely devoted to that purpose. *La Nacion* and *El Diario*, while their buildings are not so pretentious, as far as circulation is concerned they are a very close second. *La Prensa* has four large Hoe presses, the *Standard* one. *El Diario* has one Goss and two French machines; in fact, all the other papers use mostly the French make of machine.

I was favored with a trip through the government printing department. They have seven French stop-cylinder printing-presses; in fact, their complete outfit is of French make with Italian workmen. They print all their currency from electro-types made by the old Smeel process jars, and it takes sometimes three days to make a shell the desired thickness.

The only strictly commercial electrotyping foundry in actual operation in the city is that of A. Thoulet, who advertises to make reproductions by electrotyping on the North American method, but he has no dynamo, using night jars, and the largest case he molds is 4 by 6 inches; everything larger is stereotyped. This gentleman was instructed by Mr. Oliver E. Burns, formerly of Chicago, who has charge of quite a large outfit in *El Diario* for their colored weekly. Mr. Burns has been here some time, is a first-class workman, and as matters look, he intends to remain. The boy in the picture sent herewith is leading a wax mold under a lemon tree, full with ripe fruit.

All the electrotyping and photoengraving, other than that done at *La Prensa* and *El Diario*, is done by Italians, with their system. They use no dynamos, and while they do not do much work, they make some fine specimens of the art. There are seven engraving concerns and four electrotyping departments in connection with the largest printing establishments, and they all seem satisfied with the night-jar system, and with the speed of the country they consider it fast enough.

The past week was the time for the usual yearly carnival here. Four days were consumed in the festivities, which were similar to the Mardi Gras at New Orleans. During this time *La Prensa* building was the headquarters for the élite of Buenos Aires, its five stories being packed with representatives of the best families, and they were entertained with magnificent hospitality. The decorations of the fine hall and those of the interior and exterior of the building were wonderful. This is what was consumed by the thousands of guests: 1,200 litres of beer, 250 bottles of assorted fruit syrups, 150 cases of champagne, 200 cases of wine, 100 bottles of assorted liquors, 10,000 sandwiches, 1,500 kilos of assorted fancy bon-bons. This is the only paper that celebrated the occasion.

The hours of work here are generally from 7 A.M. to 11 A.M. and from 1 P.M. to 6 P.M., and with the heat and con-



BLACKLEADING CASES UNDER A LEMON TREE IN BUENOS AIRES.

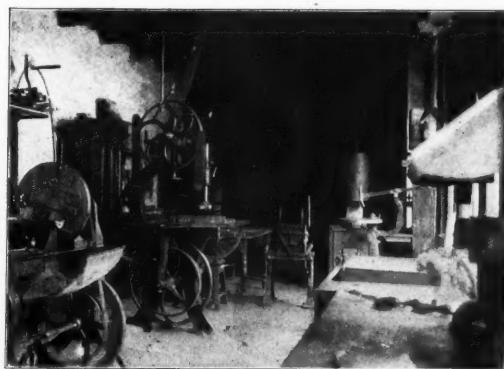
tionally clean country; there are a couple of small print-shops, but no engravers.

September 30, after a beautiful voyage, we arrived at our destination, the city of Buenos Aires (Good Air), Argentine Republic. The city was founded in 1535, held by Spain until 1810, when she left off the Spanish yoke and declared her independence. The Republic is composed of fourteen provinces and nine territories, containing 1,212,000 square miles. It has an extensive seaboard and a total population of about five million, the population of the city of Buenos Aires being close upon nine hundred and fifty thousand. The state religion is Roman Catholic, but all others are tolerated. The climate is temperate and healthy. Seasons—Summer: December, January and February; autumn: March, April and May; winter: June, July and August; spring: September, October and November.

The city is arranged somewhat like a checkerboard, and although the majority of the streets are narrow, there are many of very good width, principally Avenida de Mayo, Callao, Montes de Oca, etc.; they are paved with asphalt and beautifully lit by electricity. There are a great many magnificent parks, about seventy-two in number. There are five railways running into the city and a good street car system. I find many theaters here for the Spanish, French and Italian people. There are thirty-six churches, and it is safe to say there are more cabs used in this city than any other of its size in the world. The usual charge for a cab is \$1 the first

ditions that is certainly long enough. The usual price paid for help of pressroom and platemaking departments ranges from \$75 to \$150 per month, the latter for the very best workmen.

As a rule, all expert help here is Spanish and French, and workmen are trained in their methods. If a pressman comes here he must know how to do everything himself, make rollers, mix ink, stereotype, etc., as people here are not classed as in the States; they do everything that is to be done. The engraver should know everything from taking a photograph to printing the engraving. Such men are wanted here; however, not any more so than elsewhere. Should an expert get an offer to come here for \$75 gold per week for a limited time,



ELECTROTYPE FINISHING AND STEREOTYPING ROOM.

he is expected to roll up his sleeves, don overalls, and work. The people here know good work and they can not be fooled. There are no unions here to amount to anything among the higher class of workmen.

It is strange that so few buildings catch fire, as everybody smokes while at work, and the workman is never in such a hurry that he has not time to light his cigarette.

The lottery is supported by the State, and every one, no matter how small his income, purchases tickets.

LOUIS GROSSMAN.

A SLIGHT MISTAKE.

An instance where a bad cold caused a startling conversation. There is a joke being told here at the expense of a modest young newspaper man in a neighboring town, which is so good it ought to be true, says the *Bristol News*. The young man in question, it appears, was recently invited to a party at a residence where the home had recently been blessed with an addition to the family. Accompanied by his best girl he met his kind hostess at the door and, after the customary salutations, asked after the welfare of the baby. The lady was suffering from a severe cold, which made her slightly deaf, and she mistakenly supposed that the young man was inquiring about her cold. She replied that though she usually had one every winter this was the worst she had ever had; it had kept her awake at night a great deal at first and confined her to her bed. Then noticing that the scribe was becoming pale and nervous, she said she could see by his looks that he was going to have one just like hers and asked him if he wished to lie down.

The paper came out as usual the next week, but the editor has given up inquiring about babies.

AN ANTIPODEAN READER.

I have been a subscriber to THE INLAND PRINTER for about twelve years and can assure you I never wish to be taken off your books.—*J. U. Price, Christchurch, New Zealand.*

Written for THE INLAND PRINTER.

PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.

TYPOGRAPHY in France is far from occupying the position which it holds in America. Machine composition is ten years behind the States, and although all the principal Paris newspapers are now Linotype set, the change has only completely taken place during the last two years. In the provinces the matter is still in the discussion stage, the majority of newspapers being hand set. As a result of this transformation period, the Linotype speed competition held in Paris a short time ago created a large amount of interest and stirred up no small amount of ill feeling. The promoters of the competition did their utmost to secure success in order to convince wavering printers of the possibilities of machine composition; and the men's union put every obstacle in the way of the speed test, no union men being allowed to compete. Three sections were provided: for operators of six months to one year's experience, for those having worked at the machine from one to two years and for operators of more than two year's standing. Three men and four women competed in the first section, the winner setting an average of fifty-four hundred letters an hour; the second section consisted of four men and three women, the winner setting an average of 7,350 letters an hour; and in the third section the proportion of men to women was seven to ten. An average speed of 11,346 letters an hour was composed by the winner in this section, an operator of the *Petit Parisien*. Fourteen men and seventeen women do not correctly represent the proportions of the sexes employed as Linotype operators in Paris. Women are largely engaged on the machine, but their predominance in the competition is accounted for simply by the compulsory abstention of male union operators.

A new tariff for Linotype composition has just been settled between Parisian operators and employers by which piece work is entirely abolished and the rate of pay for daily papers fixed at 9 francs and 50 centimes (\$1.90) for day work and 11 francs (\$2.20) for night work. The hours are fixed at seven hours for both day and night work, with a half hour's break for refreshment, and an average speed of forty-five hundred letters an hour, corrections included, is demanded as a standard. These conditions, however, are the cream of the profession and there are many printing-offices employing women operators and paying much lower wages.

The Imprimerie Nationale is about to remove from its old historic quarters in the neighborhood of the Temple, famous as the prison of Marie Antoinette and Louis XVI., and take up its quarters in a new building specially erected for the commodious execution of state printing, near the city boundaries. The change will greatly benefit the workers, for they will be removed from one of the most crowded quarters of the city, in which housing accommodation is bad, to a neighborhood offering the best of facilities in this respect. A suburban railway also runs so near the works that it will be possible for the men to live in the country, and dwellings are being constructed on a plot of land secured for this purpose between Paris and Versailles. The large amount of money already voted for the new printing works has not met with the approval of French employing printers. They declare that the work costs much more than would be paid by private contract, that money has been squandered in building and that favoritism and bribery are rampant in the administration of the works. There may be truth in the charges, for French Administration (with a capital A) is not by any means synonymous with perfection.

For some time past an agitation has been on foot in all the industrial parts of France for the introduction of an eight-hour day, and has now taken definite form in the shape of a demand for this change from the first of May, 1906. The

printing industry is playing its part in the movement, the decision having been taken at the last national conference of the unions to adopt every means to bring about this happy change. To any one acquainted with conditions of labor in France and other countries it is obvious that the desired change will not be accomplished so rapidly as is desired by the reformers, and this is the secret opinion of many of the moderate union leaders. At present ten hours constitute a working day, sixty hours being worked a week. Sunday labor is common in many quarters, and the thirty-six hundred union compositors in Paris do not constitute the whole of the case hands of the city.

French methods of advertising strike Americans as being lacking in originality and pushfulness. American methods strike the French as extraordinary. We fancy the Parisian billposter must have received a severe shock when he was given the big Barnum & Bailey posters a few years ago and told to put them on the walls of his beloved capital. Since then other American shows have appeared with their accompaniment of mammoth posters, printed in the States, and groups of "rubber necks" are constantly to be found gazing up at the pictorial reproductions of Buffalo Bill's and Buck-skin Joe's daring exploits. As all posters are taxed in France, and posting stations are somewhat scarce, enormous amounts of money must have been spent on this mode of advertising. Apparently it has influenced French advertisers, for the last two years have shown a marked increase in the size and number of posters on the walls of Paris.

A flutter of uneasiness is passing among the small printers of France. As a consequence of the new law placing the furnishings for funerals in the hands of local government authorities, it is feared that printers will be deprived of their share of the work. The French mourning card is a serious matter; it consists of a quarto fly sheet carrying a one-inch black border, and bearing in addition to the qualities of the deceased a list of his relatives from the nearest to the most distant cousin, and provides the compositor with from three to four hours' setting. The small printers, and there are many of them, who live on such work, are doing their best to retain these mournful-looking sheets.

Both large and small printers will be sure to be benefited by the proposed law reducing the cost of postage from 3 cents to 2 cents for letters sent within France and its colonies. The present rates, which only allow a weight of half an ounce for 3 cents, are less advantageous than those of other great nations, and as a consequence less note paper is used per head of population in France than in America, England and several other foreign nations.

A new English daily paper is about to be published in Paris by the proprietors of the London *Daily Mail*, and some lively competition is likely to result between it and the Paris edition of the New York *Herald*. Newspapers printed in English are no new feature of Paris, for immediately after the downfall of Napoleon I., *Gallignani's Messenger* was started and appeared regularly for nearly a century, notwithstanding the various upheavals and revolutions which marked the history of France during that period. It was under the title of *The Daily Messenger* that this interesting journal succumbed last year, a victim of the competition of its great American rival.

You will be pleased with the booklet of letter-heads just published by The Inland Printer Company. It is a collection of modern specimens, printed in one, two and three colors, bound in loose-leaf form, and is a handy style-book for the printer and his customer. Its price is 50 cents.

A WORK OF ART.

THE INLAND PRINTER is a work of art.—*W. Tempest, Dundalk, Ireland.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

IF one asked a London printer just now the usual question, "How's trade?" the reply would certainly be, "nothing at all doing," for the slackness that was such a depressing feature of 1904 has not, as expected, given place to prosperity in 1905. And yet, with all their grumbling, the London employing printers seem to get along fairly well, some of them even making considerable fortunes, as is evidenced by the amounts of cash and property that are left behind when one dies and the particulars of the will are published. In the provinces trade is a good deal better than in the metropolis, and most printing-offices of any consequence are getting plenty of work.

The "Gilbert-Stringer" composing machine, about which so much interest was created a short time ago, is not yet on the market. It is in possession of the Wicks Rotary Type-casting Company, Limited, and that firm is not, in the meantime, disclosing any particulars of its capabilities, although they announce the completion of their "Stringer-Wicks" automatic justifier, which is intended for use in conjunction with the Wicks composing machine. The latter appliance has been a long time in existence, but its sales have never been pushed to any extent, although it is a simple, efficient and easily worked composer for ordinary types and possesses the capacity of setting combinations of letters and short words at a single touch. Now that it is proposed to attach the new "Stringer-Wicks" justifier to it, more will doubtless be heard of the composer in the near future. This new justifier is quite different from all other appliances of this class, and is, in fact, quite a novelty. The line of type is set up and justified with em quads and in the result these quads are cut down to form the spaces necessary for the exact justifying of the finished line. This at first sight seems to be a dreadful waste of good material, but when we learn that it is proposed to use the quads cast by the Rotary Typecaster, which can cast somewhere about half a million a day, the project seems more feasible. The action is curious; when the line is set at the composing machine, and justified with em quads, a button is touched, upon which a gripper seizes the line and carries it a few inches further along the type race to a measuring appliance; this measures off in about a second the necessary width of the spaces requisite for exact justification of the line, which is now carried forward a few more inches, and is taken in charge by mechanism that feels along the line, till it comes to a space, which it whisks down past the face of a cutter and brings back in an instant trimmed to the necessary size. When the spaces are being dressed down, the line gradually passes into the galley, and the moment the feeler comes to the last letter in the line the last inch hurries into the galley, and the gripper, that has held the line tight, lifts itself out of the galley and goes back for the next line. The machine does all that a thinking man does when justifying the line, but does it more uniformly and more accurately. The whole action is much simpler than the printed description and, if the method is found to be economical in practice, there is little doubt that there is likely to be a demand for the appliance.

A considerable deal of trouble has been caused during the past few years by the pirating of sheet music by irresponsible printers, who supplied street hawkers with the results of their nefarious actions, and so copyright music of all kinds could be purchased on the curb for 4 cents that would have cost from 30 cents to \$1 at the music sellers. The music publishers were successful in getting a measure of legislation passed that enables them to seize pirated music when offered for sale, but the pirate printer and the hawkers have found ways to make the law almost inoperative so far as stopping sales is

concerned. Now the Music Publishers' Association has held a meeting and unanimously decided that, "in consequence of the present deplorable position of music composers, and of the music-publishing and retail trade, brought about by the want of protection against music piracies, no further new publications shall be issued by any of the firms in the association until further notice. No fresh contracts for payments to artists and singers of new publications shall be entered into for the present and no further money shall at present be spent upon newspaper advertisements." The publishing houses particularly desire to point out that their present attitude is dictated by no hostile spirit toward any person or persons connected with the music trade or the music profession, but is merely a measure of self-preservation on behalf of the music indus-

boxes, as he stood before them, became confused. This was especially the case with the boxes containing "g's" and "y's." Thus, when he sought to set up the word "they" he could not avoid spelling it "theg." A similar difficulty occurred before a printing machine. While watching a stationary cylinder, he would be under the impression that there was also a moving cylinder, and consequently was unable to tell whether he was before a real or imaginary one. He also had dreams in which he appeared to be in danger of losing his life. A doctor told the court that Mr. Powlson was suffering from megalopsia, or enlarged vision. The jury awarded the plaintiff \$1,700.

The committee of the Master Printers' Association has reported that they have come to a satisfactory arrangement



THE CHARTERHOUSE, LONDON.
Now used as a home for aged authors and other literary men.

try and music composers. What has this to do with printers? Just this: The Master Music Printers' Association has issued a circular letter pointing out that as no new music is to be published, they have no alternative but to shut down their plants and put their workers out of employment. As a considerable number of workers are employed in the music-printing trade in London, this means a deal of hardship and a still further swelling of the ranks of the unemployed printers in the metropolis.

Printers sometimes suffer from queer symptoms, and it is nothing uncommon for a knight of the stick to see double, especially after a beanfeast, but the "seeing double" of a Cardiff printer, who claims \$3,000 from the Barry Railway Company for personal injuries, was due to quite another cause. He was traveling in a train which met with a mishap, and he received injury to his spine as a result of being thrown across the carriage. After a period of medical treatment he returned to his work as a printer, but he found that the type

with the London Printing Machine Managers' Trade Society, and that the modified scale of wages will come into force after the first pay-day in July. This will settle a question that at one time threatened to become acute.

Many printers on this side are adding a cardboard box-making department to their businesses, and naturally a good deal of interest is taken in the development of boxmaking machinery. A considerable portion of this comes from Germany and from the United States, but British makers are pulling up, and many excellent machines are being produced. One of the latest is the outcome of the genius of a Leicester firm, Messrs. A. T. Spencer & Co., and it is the first of its kind to be offered to the trade in this country. It is intended for putting in the flies, and does it in very quick time. When boxes require to be flied they are placed upon the table of the machine, each one being fed up to a fence. The machine does the rest. It takes the paper from the roll, fixes the fly into the box, and then glues the next fly ready for use. The length

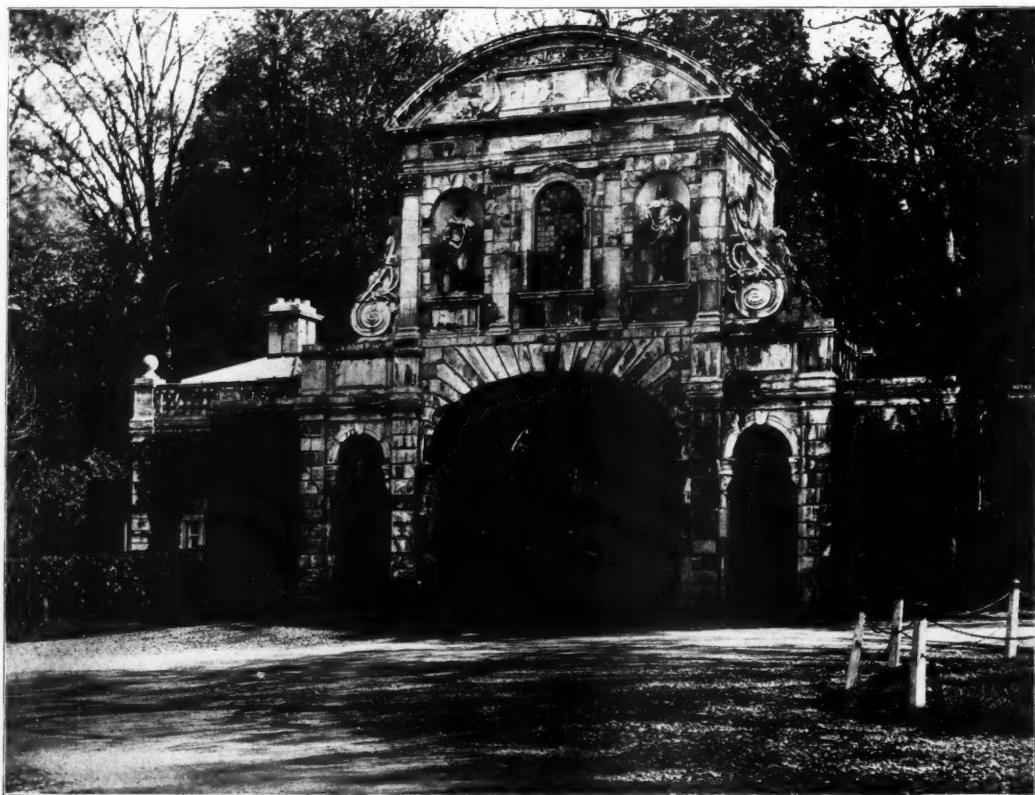
THE INLAND PRINTER.

of fly can easily be regulated and the machine will cut off automatically any size from $2\frac{1}{2}$ inches long to 12 inches long. As soon as the fly is fixed, the operator has both hands at liberty to take the next box, while the machine finishes the previous one, which, as soon as complete, can be taken from the machine with one hand, while with the other hand the operator places a fresh box on the table. This flying machine will fix from five to six gross of boxes per hour, and any ordinary worker can look after it.

There has been a considerable number of deaths during the past week or two, and the printing and kindred trades have lost several of their notables, among them being Mr. Edward Dalziel and Mr. W. H. Collingridge. Mr. Dalziel was well known as one of the Brothers Dalziel, who for

been the first to employ artists who in later years became world famous. Such men as Frederick Walker, G. J. Pinwell, A. B. Houghton, Hubert Herkomer, J. W. North, Frederick Barnard, James Mahoney and Maurice Greiffenhagen were, comparatively speaking, boys when they first worked for the brothers, and besides these there may be named Leighton, Millais, Poynter, Burne-Jones, Whistler, Tenniel, Sandys, Watts, Noel Paton, Holman Hunt, Dante Gabriel Rossetti, George Cruikshank, Birket Foster, Frith, John Gilbert, William Harvey, Landseer, John Leech, Marks—all of whom at one time or the other drew on the wood block for the Dalziels.

Mr. W. H. Collingridge had a very different field of labor as a printer and newspaper proprietor in London. The *City*



TEMPLE BAR.

Formerly one of the gates of London, now forming the entrance to the estate of a wealthy brewer.

more than half a century were the greatest living authorities on wood engraving. In conjunction with his late brother, George, he was closely associated with the art of high-class illustration in England, coming in contact with all the most distinguished draftsmen of the time. The beautiful fine art guinea books, for so many years published annually by George Routledge & Sons, and other houses, and which invariably bore on the title-page the modest and simple inscription "Engraved by the Brothers Dalziel," in reality owed their conception and carrying out in every detail to Edward Dalziel and his brother George. Those were the days when the Dalziels produced the entire works. They commissioned the artists and authors who contributed to these books which, in many cases, were heavy financial losses, but undoubtedly have been and always will be a big influence in the world of illustration. Edward Dalziel possessed a remarkable faculty for discerning youthful talent and enthusiastically encouraging it. To him due credit must be given for having

Press was established by Mr. Collingridge in 1857. Until that time there was no city paper, and the proceedings of the corporation were never reported; at all events, they were not reported adequately or systematically. Mr. Collingridge was the editor of the *City Press* from its commencement, and for forty-five years the conduct of the paper was practically his life's work. He took a great interest in the Printers' Pension Corporation, with which he was associated for forty years, and to which he devoted much time and attention. Indeed, it may be said he was never weary of advocating the interests of the charity and, as one instance of his success in doing so, it may be mentioned that the late Mr. Horace B. Marshall presented the society with £1,000 through him. He was the honorary local visitor to its almshouses at Wood-green, and was a trustee of the institution. The deceased gentleman had attained to the age of seventy-nine years.

Messrs. Foster & Sons, the printers' engineers, of Preston, Lancashire, whose name has been long identified with the

"Prestonian" newspaper rotaries, have patented a new rotary machine that will work from Linotype slugs without the necessity of stereotyping. For this purpose the slugs or bars are formed with taper sides and notches in their ends, and are secured in columns on the cylinder between column rules adapted for that purpose by means of rings which encircle the cylinder and engage with shoulders formed on the base of the column rules and are independently movable longitudinally of the cylinder. Each column rule may be in one continuous piece or may be of any shorter length so as to accommodate blocks or double-column advertisements, or their bases may be continuous while their bodies may be of any desired length. A machine of this class will be of great use to the smaller newspaper proprietors, and will allow of papers being printed on a rotary machine without the cost and worry of a stereotyping department.

There is quite a stir among the London evening newspapers over their respective circulations, and Fleet street is amused thereby. In the matter of evening newspapers, London is immeasurably behind the provinces, and their contents are simply a rehash of the morning news, with perhaps a line or two of later matters, and their editing leaves a lot to be desired. All deficiencies, however, are covered by their "bluff," which is colossal. The *Evening News* started the ball by saying that the circulation of the *Evening Standard* was not worth having, and then proceeded to imitate that paper with a view to capture the alleged non-existing sales. The *Standard* retorted, other papers took a hand, the *Evening News* declared its circulation to be three hundred thousand per day, and that it exceeded that of all the other London evening papers put together. Then a dark horse appeared in the form of the *Star*, which issued a chartered accountant's certificate that its circulation had averaged three hundred and six thousand for a period of six months. The *Star* therefore seems justified in laying claim to the largest circulation of any London evening paper. It is, moreover, in the enviable position of having guaranteed only two hundred and fifty thousand, while actually giving the advertiser a considerably larger circulation. This authoritative statement has not silenced the *News*, which continues to state that its circulation exceeds that of all other London evening papers combined. If those responsible for the *Evening News* are content to take the scathing remarks which emanate from the *Star*, and which the *Star* itself admits are libellous if not true, without reply, they practically admit the truth and justice of them.

AUSTRALIAN DUTY ON PRINTED BOOKS.

With a twenty-five per cent duty on printed books, magazines and other periodicals, there would be no unemployed compositors in Australia. As an illustration: Most of the better class works of English authors that are likely to have a large American sale are printed in the land of stars and stripes, and the British requirements shipped to England for distribution. The reason is that the Yanks slap such heavy duties on printed matter that it pays the publisher to have the books printed there. English and Australian ports being free, they are sent there from America. Consequently American printers have plenty of work, while their English and Australian brothers are in want of a crust. It is the incidence of protection as opposed to free trade—that's all.—*Australasian Typographical Journal*.

PAID FOR ITSELF.

"We think," wrote the manufacturer of printing machinery, "that it is about time you were paying us something on the press you bought of us. It is now almost a year since you got it." "I warn't aware that I owed you anything," answered the editor of the *Tallgrass Bazoo*, by return mail. "You told me when I ordered the press that it would pay for itself in six months."—*Chicago Daily News*.

Written for THE INLAND PRINTER.

BERLIN NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE German Printers' Union's delegate conference will be held in Dresden on June 19. It will be more important than most of its predecessors, as among other questions of great importance the demands of the journeymen will be debated, if not formulated, for the new scale to take effect on January 1, 1907. As was to be expected, the tendency is toward both raise of pay and shortening of working hours—the former being proposed at seven and one-half per cent, the latter at three hours per week, i. e., from fifty-four to fifty-one hours, or eight and one-half hours per working day, as against nine hours now prevailing.

The Leipsic Lithographers and lithographic printers have just succeeded in obtaining the improved scale they threatened to strike for, as, much to the surprise of most concerned, in the very last hour an amicable settlement was arrived at, by which the principal demands of the workmen were conceded by the employers, such as the shorter hours, improvement of the apprentices' scale and the raise of the minimum wages to 21 marks a week. The Lithographers' Union is fairly triumphant over this easy victory, which saved them all strike expense and helped to considerably increase their ranks. At the close of 1904 the Lithographers' Union consisted of eleven thousand members, while now there are over twelve thousand.

The printers' position remains as favorable as ever; the reports of the joint employment offices, just published, for the first quarter of the current year, proves that the weekly average of journeymen printers out of employment was only 138 compositors and 58 pressmen, against 709 compositors and 271 pressmen in the first quarter of 1904. It should be noted that these figures represent the totals of all forty-five employment offices all over the German empire. Of course, there are unemployed not registered, for the joint offices are open only to workmen discharged by fair printing-offices, the others—mostly unorganized—being dependent upon advertisements in the trades press for new work. That they, too, benefited by the situation, is also proved by the report cited, for the joint offices secured work for 271 compositors and 46 pressmen in the weekly average, while only 138 and 58 had been booked.

While things, therefore, look bright enough for the workmen, the employers have far less reason to be satisfied. On a previous occasion I expressed my belief that the master printers would probably oppose all demands for higher pay or shorter hours, and the latest events seem to corroborate that expectation. Still, it would be premature to anticipate any serious struggle between the two contracting parties. The German printers are too appreciative of the sound policy of arbitration to try to handicap the situation by hostile actions, and, although the radicals on either side seem eager for a lively struggle, the stalwarts will undoubtedly retain the predominance and thus prevent any rash action.

The master printers would certainly not oppose a betterment of the working conditions, if they themselves were in any degree certain of an improvement of their own situation, which is caused, before all, by the reckless price-cutting of colleagues who are unable or unwilling to ask for fair prices for fair work. The latter class, those directly opposed to a sound business policy, can not be fought too energetically, and the practice of some of our trades papers, of denouncing those sinners publicly, has done much good already. However, in many cases price-cutting is done by young beginners who have not yet conceived the secret of how a printer has to make up his bills if he wants to see a profit.

The *Buchdrucker-Woche* endorses the suggestion presented by a French trades paper, *Le Courrier du Livre*, that, in order to broaden the views and experience of our younger colleagues, the "apprentice exchange system" be adopted. It was proposed that the most successful students of the tech-

nical classes should be rewarded by a sum of money sufficient to allow them to spend, say, twelve months in foreign countries—not for pleasure, but in order to work in foreign printing-offices, if necessary without asking for wages, as their main object would not be to make money, but to collect experience and take notes of anything novel and practical. The objection that such a scheme might be abused to detect trade secrets can not well be sustained, for there are no secrets connected with the art preservative; but there is certainly a difference either in working or technical methods prevailing in the different countries, even different artistic views, easily ridiculed by those who have been unable to master the reasons why, but appreciated, even if not endorsed, by those who have learned to study the ways and methods of their foreign brethren in their home country.

Of course, the plan would cost a lot of money, and it is doubtful whether it will ever be possible to collect sufficient capital even for a dozen disciples to be sent out annually as technical missionaries and students. But there is another plan, originally suggested by the French *Les Petites Affiches de l'Imprimerie*, which could certainly be instituted without any trouble: The sons of master printers, who propose to take charge of the paternal office eventually, would naturally best profit by a prolonged stay and practical work in foreign countries. For these, the simple way is to change places with other printers' sons in those foreign countries. An American printer should spend a year in Germany, in England, in France, even in Italy, if desired, and thereby study both the language and the printing methods employed in these countries; a German printer, on the other hand, would take the same chances in America, England and France; a French printer would profit by American, British and German methods, etc. The whole plan could be executed with but trifling cost to each participant, as he would be the recipient of board and lodging on the part of a master printer whose son reciprocates the good services rendered in another country. By this system of exchanging their sons for some months, every master printer would be sure of his son being in good company during his stay abroad, and at the same time would naturally extend all kindness, which he would have bestowed on his absent son, to the son of his foreign colleague entrusted to his care. A friendly intercourse between the parties interested would naturally be the first consequence, but aside from this that friendly feeling will disseminate among the whole craft, and the final result will be the absence of jealousy and national prejudice now so often the cause of misunderstanding and even ill-feeling between whole nations.

The Linotype speed contest at Paris seems to have had a singular effect on our French neighbors, for instead of rushing to the Linotype, the efficiency of which has been demonstrated by the contest, they now propose to build line-casting machines of their own. At least recent reports from Paris are to the effect that a corporation has been organized for the purpose of exploiting the invention of an Austrian, Mr. Schimmel, which is styled a "rotary composing and line-casting machine," named the "Ideal."

ONE OF THE FAITHFUL.

I am located in a small place now, but I must have THE INLAND PRINTER just the same, as I could not keep shop long without it. Every printer should read and consult it as regularly and faithfully as a preacher does his Bible.—*Leslie A. Forster, Delta, Iowa.*

ANOTHER booklet is now ready. It is the best yet. The specimens of letter-heads contained therein are printed in one, two and three colors, and they cover a wide range of styles. Send 50 cents to-day for a copy to The Inland Printer Company.

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR K. TAYLOR.

If you ever saw in a newspaper about a quarter of a column that didn't look like poetry nor sound like prose, you'll make a good guess if you'll put it down as a "Yawp." If it had in it something of brightness and much of humor, and you consider that your time in reading it was not wasted, you can also take a chance that it was written by W. J. Lampton. While it has been said that Walt Whitman originated the style



WILLIAM J. LAMPTON.

Say,
This is W. J., and
Gee whiz!
What a joy it is
To have a face like his,
Ain't it?

of verse that Lampton has made popular through the daily press, "there is a very wide distinction," says *The Bookman*, "between the Yawp of Whitman and the wiry elongation that Lampton produces."

Of course, it may be that some of these fine days some delver into the literature of the Orient may find that the Chinese used this style of writing centuries ago when they had something to say that they didn't want to say in prose and didn't have time to say in poetry, and at the same time wanted to keep on the right side of the compositor who was working at so much per thousand ems.

While Lampton has many imitators in his breezy style of verse, there is no gainsaying that he is the "Yawper" par excellence of the American press.

William James Lampton, journalist, was born in Lawrence county, Ohio; educated in Kentucky private and Ohio public schools, Ohio Wesleyan University and Marietta (Ohio) College. He began newspaper work as editor of a Republican paper in Kentucky, and has been consecutively reporter on the Cincinnati *Times*, paragrapher on the Steubenville *Herald*, on the staff of the Louisville *Courier-Journal*, editor *Merchant Traveler*, Cincinnati; on the staff of the *Critic* and *Evening Star*, Washington (where he originated "Shooting Stars" department later), and Detroit *Free Press*; special contributor

to New York *Sun* and New York *Herald*; magazine writer, prose and verse.

There are a few other points concerning Mr. Lampton which are best told in his own words. The following are extracts from a letter received from Mr. Lampton, and give a fair impression of what he refers to as his "breezy and bumptious" manner:

"I enclose a leaf from *The Bookman*, which contains all the facts necessary. Since the publication of that I have lived in New York city, and when one lives here nothing ever happens. You see he can't live here until everything has happened that can possibly happen except moving to New York. To some extent it is like going to h—; spell this out either way you please, the idea is the same; it is the end of all things earthly."

"You might add somewhere, though, in conspicuous type, that I am as unmarried as I ever was, and as willing not to be. Suggest also that applicants for the vacancy must come well recommended and have a sufficiency of support to make it comfortable for the undersigned. Preference given to widows. They know their business. You will also observe that I am not stating my age. It is enough to say that I am not as young as I was forty years ago, though the quality of youth is still unimpaired in my juvescent spirit. (I don't know just what 'juvescent' means, but I think I have seen it used in this connection in magazine stories.) I have issued but one book—"Yawps and Other Things"—a volume of poetry (my kind) which is stranger than fact, because the publisher made some money on it, and I get a few royalties. I have three other books in manuscript which no publisher as yet dares put before the public, because of their startling originality. They'll come out with a rush, however, as soon as I have made a killing with another book I am undertaking. Publishers are too conservative and conventional for my breezy and bumptious manner."

"I am sending you the latest photograph of Me. You will observe by comparison with *The Bookman* cut that I have grown younger in three years. I can give no reason for this, unless it is that the latest picture cost twice as much as the other, and the photographer wanted me to get my money's worth of looking pleasant.

"I shall try to secure a copy of my book to send you, from which to make a few selections showing my style, wind, limb and bottom, but I can't do it right away. The book has reached the 'rare' stage and I may not be able to find a copy. My own I keep for reference, and as evidence that I have really written a book.

"If you want any more facts that I have omitted, please call on me and I'll see that if you don't get them, you will at least get some excellent imitations. Any way, I'd rather you'd suppress the facts and soar away into one of those rhapsodies called 'An Appreciation.' The chief objection I have to myself is that I have never been properly Appreciated. Try it a whack and see what comes out of the effort.

"Incidentally, you might add that if I had my rights instead of writes, I'd be the Earl of Durham, the present Earl being John George Lampton, or Lambton, as they spell it in England. Mark Twain, whose mother was a Lampton, made his story, 'The American Claimant' out of the tradition which came over with the first Lambtons to Virginia. The first Lambton who came to England with Bill, the Conq., was William. He was a Baron, but he wasn't any barrener than I am.

"I guess I've told you enough of my inside history. Make the most of it."

We have been and are at present subscribers to THE INLAND PRINTER, and we can not see just how we could get along without it unless we change our business.—*Stevens & Danes, Homer, New York.*

Written expressly for THE INLAND PRINTER in America and Cowan's in Australia.

TYPEFOUNDRY AND PRINTING IN JAPAN.

BY E. R. PEACOCK, MELBOURNE, AUSTRALIA.

WALKING along a narrow street in an inland town in Japan one day I came upon an old-time Japanese printing-office, and was interested in the curious methods adopted to get very remarkable results. The shop, about twelve feet square, was right open to the street, and the printer was a young man with scanty attire, but bright, happy face and courteous manners. The family were in an adjoining room, with but a paper partition between, and the chatter and laughter went on all the time. The job in hand was evidently a stock wrapper, printed in gold and three colors, one printing producing a rainbow effect. After watching for some time I tried to enter into conversation with the printer, but he could not speak English and I could not talk Japanese. However, I went in and looked at the work, examining the plant and process in detail.

There were no type or type cases. The printing was all done from wood blocks. The design was evidently originally drawn out, the various colors separated, and each color engraved on different parts of the same block, about 11 by 15 inches, both sides being used. The printer squat on the floor, held the block between his knees, slanting from the floor to his chest; he applied the ink, which was semi-fluid, with a brush, laid his sheet to lay-marks on the block, and took his impression by rubbing the back of the paper with a round, flat disc, in somewhat the same way as engravers take their proofs.* In dif-



ferent parts of the block were the engravings for the different colors. While the gold was being printed the other parts had a piece of paper stuck over them to prevent them printing, and so skilfully was the inking done that very little got beyond the actual printing limit. The disk with which the impression was taken was made of wood, with a piece of bamboo bark drawn over and fastened at the back in such a way as to form a handle. I asked permission to try my hand at printing, which was granted, to the unbounded merriment of the whole family at my expense. I got a price for one thousand wrappers, 3 yen (6s.). The conversation was carried on largely by dumb show, with remarkable alertness on the part of the printer. Then I offered to buy the plant, and got the whole outfit for the ridiculous sum of 2 yen (4s.).

Much of the printing of Japanese pictures, serviettes, etc., is executed in this way. At Gifu I saw a large factory where scores of men and women, boys and girls were employed at the same class of work, so skilled, expert and active that

* The picture shows the last color (red) being printed; the part of the block where the green is engraved is covered with a piece of paper to prevent smutting. The other two colors are on the back of the same block.

it seemed the most modern machinery was not much ahead of them in quality or output, while the sunny temperament of the people made the whole work seem more like play. Here the inking was done with a pad instead of a brush. The paper was so light and thin that only the most deft handling could control it. While the right hand was inking the block the left picked up the sheet; the two hands were used for laying it to marks, and while the right rubbed the disk the left was ready to pull the printed sheet off and pass it to a fly boy, whose duty it was to stack them up squarely. The rate of printing would be about four hundred an hour, and this rate is kept up all day. The paper is so light that the air under it puffs it up and keeps it from smutting. The white ink is applied differently. The block is laid on a flat surface or table, and a frame, with calico drawn over it like a tympan, is hinged to come down on the block. The calico is saturated with ink, so that when this tympan is brought down on the block the ink transfers to it. The sheet is printed, as previously described, by having the flat disk rubbed over the back, and then this tympan is brought down again and some more ink set-off, occasionally a fresh supply of ink being applied through the calico. The larger and more gaudy patterns used for umbrellas or lanterns are printed by a series of stencils, each color being cut out of stout oil paper, made to register accurately. The color is liquid, and is applied with a brush. After the general design is produced in this way, skilled girls artistically finish off that class of work by hand.

Such is the process of printing as carried on in Japan for more than a thousand years, and at the present time millions of serviettes and pictures produced in this way are sent to all parts of the world.

The art of printing was introduced into Japan from Korea during the eighth century, shortly after the Buddhist priests entered the country. The Koreans were the first people to use movable types. Engraving the characters in brass, the feet of the letters were dove-tailed, so that when a page was set it was turned face down and lead poured on the back, which had the effect of making the page a solid block for printing purposes. When the edition was worked off the lead was melted, and the brass type used over again for other work. The Japanese did not employ this method, but did at one time cut characters on separate little pieces of wood, and fasten them together for printing; but the enormous number of characters in use made it very difficult and cumbersome, so movable types were abandoned, and all their printing was done from blocks, not alone pictures, but massive volumes.

When we remember that this was the only process in use in Japan right down to thirty years ago, and now see printing-offices there equipped with the finest machinery made in Europe, and know that they publish hundreds of newspapers daily, and thousands of books every year, and that they can compete in the production of literary works with the biggest firms in the world, the transformation is, indeed, marvelous. I was told by an agent of the Bible Society that a Japanese firm had tendered for printing and binding the English Bible in Japan, and shipping them, paying all charges of every description, landing them in New York for twenty per cent less than they can be produced in America.

To trace this transformation it would be necessary to give a brief outline of the career of the pioneer typefounder and printer of modern Japan, Motogi Nagahisa. Born in 1824, as a young man residing in Nagasaki he took up the business of interpreter to the few foreigners (Dutchmen) who were permitted to trade with his country. While pursuing this occupation he got to know something of what was going on in the Western world at a time when his own country was still a hermit nation. He heard of the war of England and France against China, and believed the time would come when Japan would be compelled to open her ports to European trade, and that it would be necessary for her to prepare for this eventuality by acquiring a knowledge of Western arts and sciences.

For himself, he believed the most important of these would be the industrial art of printing and mechanical engineering, especially the steam engine. He acquired the two first steamers that came to Japan, and navigated them himself in their trading within the empire. We are not concerned with that part of his business, except as it shows the many-sided nature of his character, as well as the energy and enterprise of the man. When he became possessed of a book printed in Europe he was charmed with the excellence of its typography, and was convinced that it was printed from movable type, and by a different process from that employed by his countrymen. He was told that the type was made of lead, and that these were cast in a mold, so he set to work to try to find out a way to make these movable metal type. He cut characters out of buffalo horn, which he then beat into pieces of lead; then he cut characters out of steel, and beat these into matrices of brass; but, try as he would, he could not get an even surface. His difficulties were great, and he was obliged to give up his work several times. He heard that they were casting type in Shanghai, and sent a man to learn the art, but unsuccessfully, as the process was kept a close secret. Ultimately, about 1870, by the aid of some American missionaries, a more definite knowledge was acquired and a regular typefoundry was established. From that time onward the development has been



THE LATE MR. MOTOGI NAGAHISA,
Pioneer Typefounder and Printer of Manager Tokyo Tsukiji Type-
founding, Japan.

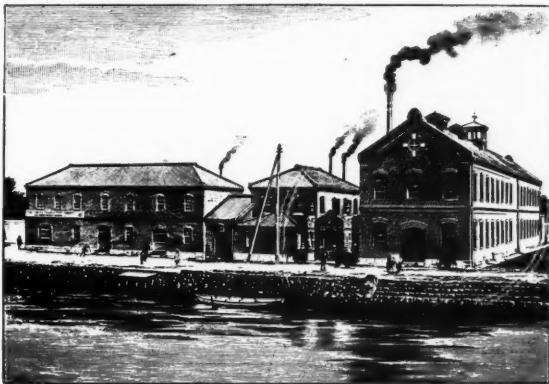
continuous and rapid. Instead of one typefoundry there are now several in Japan. The pioneer business was transferred from Nagasaki to Tokyo. Several printing-offices and newspapers were established in different centers.

Going through the typefoundry and printing-office at Tokyo Tsukiji to-day it seems incredible that such marvelous progress can have been made in such a short time. There are more than five hundred employees—men, women, boys and girls. The present manager is Mr. S. Nomura, a gentleman of exceptional skill and ability, and the soul of courtesy. As may be supposed, his greatest difficulty is in teaching and training his workpeople, and so he has established a school in the foundry. Rooms are set apart for teaching, and the school is divided into three sections. The first part for boys, who are taught reading, writing and arithmetic during a portion of the day, and the rest of the day is spent at work in some part of the factory. Then come on senior classes, when lessons are given in higher branches of education, both theoretical and practical—electricity, chemistry, mathematics and applied science. In the next room boys are taught to sort type and distribute, while the third section is used for girls, of whom a large number are employed in rubbing and finishing off the type. This system of having a school in connection with a factory, so that scholars may be educated in such a way as to

make them more intelligent workmen, is not at all uncommon in Japan. There is not a European engaged on the premises.

The world is amazed at the exploits of the Japanese army in their destruction and taking of what was supposed to be an impregnable fortress at Port Arthur, but it is not an exaggeration to say that it is as nothing compared to their achievements in the industrial arts of typefounding and printing, or it might be said that the one is the complement and result of the other. The Japanese use the Chinese characters (in part) for their vernacular printing. It is difficult to say how many distinct characters there are, but to publish a newspaper requires at least six thousand separate characters, with a total supply of at least two hundred thousand pieces of each size. For bookwork offices about twenty thousand characters are necessary, while a complete font would probably comprise nearer sixty thousand characters, but as many of these are of very rare occurrence, fonts are supplied with blank or blind pieces, and as every printing-office has an engraver on its staff, these unusual characters are specially cut when wanted. Nevertheless, the number of pieces is quite beyond anything we can conceive of, and these are supplied in seven different sizes, ranging from four-line down to brevier.

The Chinese being a picture method of writing, each character represents a definite idea. This makes it difficult to express abstract ideas, and, consequently, the Japanese developed a series of forty-seven characters to represent vocal sounds. These are sometimes used alone, and sometimes in connection with the Chinese characters, either to supplement or explain them. Hence, in Japanese newspapers, it is curious to see the combination either in the text or as side-notes in a smaller-sized type. To Europeans it would appear a clumsy method which must give way to the Roman characters, but that is not so certain. A Japanese gentleman,



THE TOKYO TSUKIJI TYPEFOUNDRY, TOKYO, JAPAN.

who was a competent English scholar, assured me it was easier to grasp the meaning of or understand a page printed in Japanese than in English, although for technical purposes the English signs and terms are used.

Passing through the various departments it was hard to believe the industry was so new. The engravers cut the characters, and the matrices were made by the electrotyping process with extreme accuracy. In the casting-room there were scores of casting machines (all hand). They have to change their characters so frequently that it is more economical to use these than the more up-to-date power casters. The finishing-room was quite interesting. On each side of the benches were rows of girls and women—clean faces, bright eyes, black hair, white teeth—sitting up on forms, nimbly breaking off the jets and rubbing the type, laughing and chatting the while. I had seen this work done in Germany, England and America, but never so smartly as here. Not only

are Chinese and Japanese characters cast, but English body fonts and jobbing faces, with some excellent samples of script, all cast on American point system.

The composing-room takes up the whole of one floor. The room is arranged in what we call "gullies," or hollow squares 12 by 8 feet. The three sides are made up of sloping boards, on which the cases rest. The cases are small, about 11



Specimen of Japanese printing with Chinese characters, and Japanese vocalized characters used both in text and as sidenotes. A scholarly reader would understand the text alone, but the sidenotes are put in to explain some of the characters to uneducated persons. The paragraph begins with the full stop at the top of the column at the extreme right.

by 15 inches, and there are thirty-six cases on each side, with somewhat less number at the end. The case has a main division running lengthwise with thin perpendicular slats. One case I examined had 120 different characters in it, so there would be about twelve thousand characters in each gully. All the type is kept standing up. Boys walk about the gully collecting characters and taking them to the compositor, who arranges them in order, and spaces them. The question naturally suggests, "How can they learn their cases?" Well, that is not so difficult as it seems. The characters are all classified according to what are known as the "radicals"; that is to say, *water* would be the radical for a whole lot of associated characters, *tree* would be the radical for another group, and so on. When a page has been printed and is to be distributed, it is pied; girls or women pick out the spaces and boys put the characters away again. They do some work in English, but the compositor does not know what he is setting or distributing. I saw one boy setting English with stick and rule in the European style, but he had no idea of the meaning of the characters he was handling; yet he was quite smart, although my guide told me "he make much very good mistake."

The machineroom had some English Wharfedales and a number of machines of the same model made in Japan, all kept in spick-and-span order and doing excellent work. It seemed funny to see a lot of dark-skinned men working about among the machines, with their strange national dress; yet these men were as keen and intelligent as any to be found in the printing-offices of any part of the world, and had before them specimens of printing of the highest description, which they were trying to excel, while standard technical books and magazines were freely used.

There was also a small lithographic department, with a couple of machines and some hand presses. Perhaps one of the most remarkable rooms was that in which was a collection of obsolete, cast-aside machines, hand presses and other appliances, to make room for the newer and more up-to-date plant.

There is a board-room in which conferences are held of the heads of departments. Here were exhibited the showcases got up for the various world fairs, and the medals and awards received; also portraits of the founders of the business, and other interesting pictures.

The national sentiment is always sought to be developed, so here we find it stated of the founder, Motogi Nagahisa,

THE INLAND PRINTER

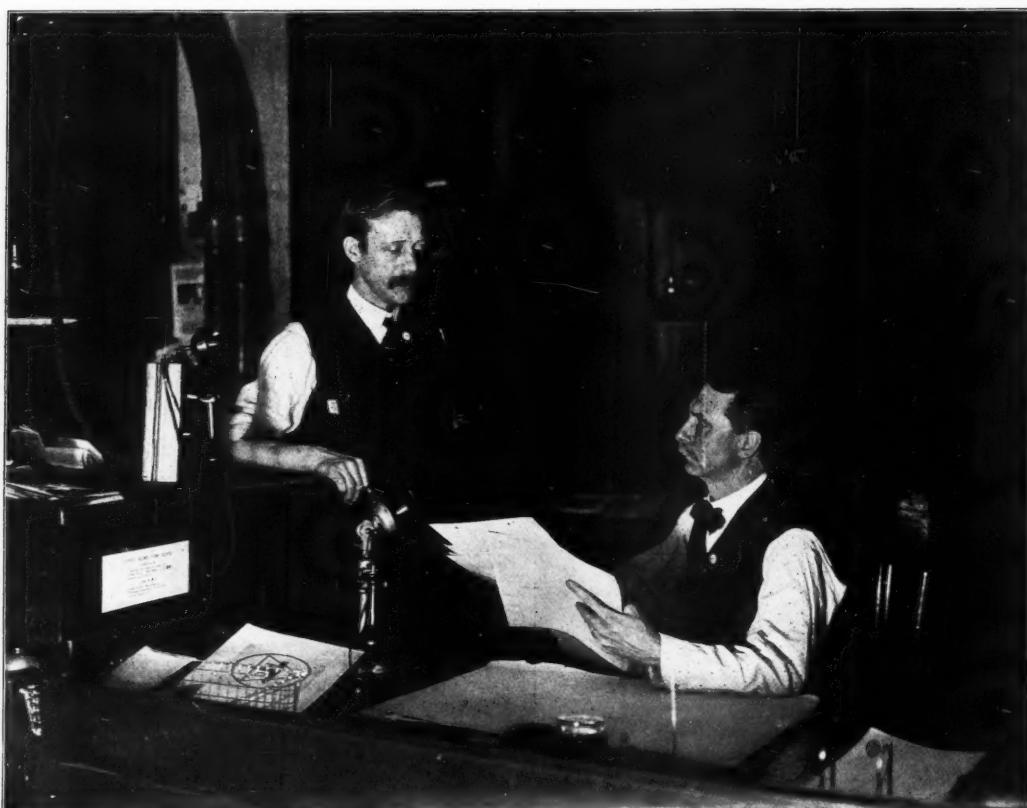
that "he was mild, truthful and persevering. All that he undertook, whether in printing or navigation, was solely for the benefit of the nation. His conduct was always regulated by this public spirit, never influenced by selfishness. It was a habit of his to tell his employees that the imposition of taxes meant so many drops of blood pressed out of the heart of the people. The government, he declared, should never abuse its prerogative. Ah! Where shall we go to find another Motogi, so pure in heart, so just in principles. Alas! Had his life been prolonged, how great would have been the benefit reaped by our Imperial Japan."

AS SHE IS SPOKE IN JAPAN.

The following letter shows the struggles of a Jap with the intricacies of English—probably a whole lot better than an American would do with Japanese at that:

Messrs. Unitype Co.:

GENTLEMEN.—This write is a printer of Japanese daily paper at here and our manager who is I believe well know to you, has frequently spoken to me of your company of business in terms of great praise and has strongly recommended me to make a trial of your goods. I after a short time will start my own business. On this recommendation, I wish a copy of your catalog at present require. If on the receipt of your



THE SPOILED JOB—WHO DID IT?

There was one particular in which Mr. Nomura differed from the manager of any other typefoundry I visited. Mr. Nomura, with characteristic modesty, regretted that there was one particular in which they were not satisfied, and that was in the metal; but again with characteristic determination to excel. "We are trying very hard, and we shall have it right soon."

A BOOKLET of advanced specimens of letter-head forms, printed in one, two and three colors, is now ready. It is full of good ideas and contains some really novel and interesting creations. Sent to any address for 50 cents by The Inland Printer Company.

BETTER EVERY ISSUE.

THE INLAND PRINTER has come to my desk too many times to allow it to be discontinued. Each month's issue seems a little better than the preceding, and we thought the acme of perfection had been reached several months ago.—*Hal C. Fuller, Lehigh, Iowa.*

catalog, I shall do myself the pleasure of transmitting you on order from Japan. So will you kind me to send it, and if you charge any for it, let me know how much is it. Awaiting the favour of your reply,

Yours very truly, —————

This reply is suggested, not sent:

"Banzai, Japan! We, the write's request has us to a pleasure filling. With our thanks forth goes that back comes to us not at all a price for 'is it.'"

COMBINES ART AND UTILITY.

I have pleasure in acknowledging the receipt to-day of the November issue of your magazine. Part of my work here is to put before my students the various journals representing the arts, crafts, trades, etc., of the country. Your journal, combining as it so happily does a fine art and a useful one, occupies, it is needless to add, the most ambitious and conspicuous place of all. I assure you at least fifty people will study it.—*James L. Boyle, State University of North Dakota, Grand Forks, North Dakota.*



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-150 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, \$1.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, \$1.50, postpaid.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, \$4; cloth, \$3; postpaid.

DO NOT FORGET

To first see if the keyrod is moving if matrix does not drop when key is touched.

That if keyrod is moving, the trouble certainly lies in the magazine.

That the next thing to do is to see if matrices are clogged in the channels.

That the matrix may be bent or lying flat in the channels.

Or that the flexible front guides may be preventing matrices from escaping.

To next see that the keyrod makes its full up stroke and rises off the verge a trifle.

That the end of the magazine can be lowered until the keyrods rise high enough to clear the verges, by turning the two screws on which the magazine rests.

That this is one adjustment eliminated in the new style of machines.

A "FAIR AVERAGE" IN AUSTRALIA.—The vexed question of "what is a fair average speed for Linotype operators" appears

to have been solved in an agreement recently come to by the Sydney Daily Newspaper Employers' Association (as representing users of the machine in New South Wales) and the New South Wales Typographical Industrial Union, says the *Caxton Magazine*. The agreement provides that on the introduction of Linotype machines into any newspaper office, no probationer shall be entitled to be employed on the machine until he is able to set and correct at least seven thousand ens of plain matter per hour.

INTERNATIONAL TYPOGRAPHICAL UNION REPORT.—The annual statistical report of subordinate unions to the International Typographical Union, recently published in the *Typographical Journal*, contains much of interest to machine operators and users. Forty-eight hours per week is the general number worked in machine offices, while one union reports an eighteen-hour week. An increase of more than ten per cent during the year in the number of machines in use is shown. The following table shows the number and make of machines and the number in union and non-union offices:

MAKE OF MACHINES.	Union Offices.		Non-union Offices.		Total in non-union offices.	*Total in use.
	News-paper.	Book.	News-paper.	Book.		
Linotype.....	4,735	1,286	882	205	6,021	1,177
Monotype.....	64	148	1	80	212	81
Simplex.....	104	3 ¹	35	8	142	43
Monoline.....	87	14	13	6	101	19
Typograph.....	71	—	8	—	71	79
Empire.....	10	22	5	10	32	15
Thorne.....	11	—	1	4	11	16
Graphotype.....	14	—	—	—	14	14
Total	5,096	1,508	945	403	6,604	1,348
						7,592

Percentage in union offices, .8305.

* Figures in this column represent machines in the jurisdiction of 637 reporting unions.

Machines have not as yet been introduced in the jurisdiction of fifty-five unions. The number of unions reporting the various kinds of machines in operation is as follows:

Mergenthaler	521
Simplex	137
Monotype	59
Monoline	23
Typograph	20
Empire	10
Thorne	7
Graphotype	1

The following table shows the number of union and non-union operators employed:

CLASS OF EMPLOYEES.	Union.	Non-union.	Total.	#Per ct. union.
Male machine operators.....	9,287	585	9,872	94
Female machine operators.....	342	197	539	63 1/2
Machine-tenders.....	712	81	793	90
Operator-machinists.....	1,186	78	1,264	93 1/2
Total	11,527	941	12,468	92 1/2

* The percentages are not reduced to accurate fractions.

Monotype machines are in use in fifty-nine of the cities represented in the report, as against twenty-six in January, 1904. In the jurisdiction of thirty unions, the same scale applies to all kinds of machines, though three of that number stipulate longer hours for Monotype operators. Simplex machines are in use in 148 cities. In twenty-two cities they are the only kind in use.

MOLD DISK OVERTHROWS.—A Michigan operator-machinist writes: "(1) The mold disk on my machine seems to turn too far, and where it comes forward on the locking pins it comes with a jam. When the disk is turned to change ejector blade, it goes too far and has to be forced back to get the blade out. (2) About half of the capitals need the second stroke to make

them respond. I have cleaned every cam, but still they do not work. The touch of the keyboard is heavy. Can you give me any remedy?" *Answer.*—(1) Adjust the shoes on the mold-turning cam so that they lie closer to the square block on mold-turning pinion. To do this, take out the screws which hold the shoes in place, and turn in on the bushings which will be found in the screw holes. Also, keep the brake on the mold-turning shaft tight enough to grip the shaft and prevent overthrow. (2) Perhaps the capital side of the magazine is set too high. Lower the screw on which it rests. Old machines have comb springs attached to keyboard keybars. These can be removed to lighten the touch.

SETTING WIDE MEASURE ON TWO SLUGS, ETC.—A Colorado operator writes: "(1) There is one thing about my machine that I just noticed last night. While it does not seem to affect the working of the machine, yet I think it should be fixed, and I can not figure it out. Now here it is: When I send a line in and the first elevator is at the lowest point, the roller leaves the cam and does not touch the surface until the elevator rises for alignment. What is the matter with it?

furnace is improvised by using a large iron kettle and placing it over a charcoal fire. Be careful not to allow the metal to get too hot, however—only hot enough to scorch a piece of paper—or it will ruin the metal. Small ingot-casting molds are furnished with the machine.

It is reported that a long-pending negotiation between the Mergenthaler and Monoline Companies is approaching a conclusion. It is said that the Mergenthaler Company is to acquire for cash all the rights and property of the Monoline Company in North and South America and Australasia. The Monoline Company is capitalized at \$3,000,000. Whether the Monoline will be put on the American market is as yet undecided.

GRAPHITE IN THE MAGAZINE.—A Texas operator-machinist contributes the following suggestions: "I see in *THE INLAND PRINTER* some complaint as to the lower distributor box, but I find that it runs exceedingly well if it is only kept clean. It will refuse to work if dirt is allowed to remain about it. I clean regularly twice or three times per week. I also see in *THE INLAND PRINTER* a great deal of complaint about graphite



J. E. ALBERTSON.



A. A. TRILLER.



H. P. GREENE.



H. L. NORWOOD.

RECENT GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

I hope you can tell me how to fix it. (2) Another thing: How does a fellow go about it to set stuff on two slugs and not have the space run straight down the center? I see that the other man does it: I want to set some stuff on twenty-em slugs and run a job forty ems wide on the press. (3) My metal is getting very dirty, and as yet we have not arranged to melt, clean and repour it. Can you give me any pointers on how to improve it without repouring it, as we can not at present do that? It is getting so that the dross is full of metal, and I just have to skim it off; it will not melt. It just piles up on top in a thick white scum, no matter how hot the metal is." *Answer.*—(1) There is nothing wrong with the machine at the point mentioned—it is built that way. The first elevator rests on the vise-cap when the elevator is down to its full stroke, and so the cam is cut away at that point to allow for adjustment without interference. (2) In order to prevent a white line showing in the print when slugs are doubled to produce wide-measure matter, set the vise-jaws so as to cause the face of the slug to cover the body exactly. The left-hand jaw is adjusted by removing the screw in the plate at that end of the vise-cap and turning the square-headed screw outward or inward a trifle before replacing screw. You will notice three holes in this plate, in either of which the screw can be replaced. This is to permit a very fine adjustment of the left-hand jaw. Cast a slug and examine the end for indentation or overhang, and change the adjustment till there is neither. The right-hand jaw has a simpler adjustment—merely a screw against which the jaw rests. (3) The use of fluxes in the machine metal-pot is not recommended, though sometimes there is no other way to cleanse the metal. A little sal ammoniac or metal flux sold by dealers will reduce the dross and cleanse the metal. In some small offices a metal

in the magazine, and would ask why this objection? The Mergenthaler Company sells two kinds, slightly oiled and dry graphite, and I use the dry freely in the magazines, and have to clean them only once in two or three weeks. I never have to clean the matrices and magazine to make the matrices drop, only clean them to have them clean and because I think they should be cleaned. The oiled graphite will make the matrices stick, and I am not in favor of using it at all, but the dry graphite is exactly what I want for the magazines. I have an 'insect powder' can (bellows) which I use for blowing the graphite into the magazine." *Answer.*—The use of free graphite in the magazines is not advocated. It does not do the same amount of good as when the magazine is polished with graphite; and, even if the "dry" kind is used, it has a tendency to clog the channels when "blown" into the magazine. A better plan when cleaning the magazine is to brush out all dust after the matrices are run out, and then dampen the brush with gasoline and wash out all grease. This procedure, however, leaves the brass rough, as the pores are all cleaned out. To produce a smooth, slick surface, powdered graphite is applied to the brush and the brass given a thorough polish with it. If carefully done, the magazine and matrices will run six months without cleaning.

KEYBOARD CAMS DO NOT REVOLVE.—A Massachusetts correspondent writes: "(1) On a two-magazine machine, some of the keyboard cams (capitals C, A, figures 7 and 9, \$, small t and figure space) do not turn when first touched; when they do get going, appear to be all right, but after a rest still refuse to operate. The cams and rubber rolls are clean and the cams are 'slightly oiled' and run free in the hand. (2) Can you tell me what bends the ears of matrices when passing through the upper distributor box? On some

days there are no bent ears, another day (the box not changed in any way), h, n, o, a, as well as i, l, periods, commas and thin spaces, get bent toward the left, looking at the casting side of the matrix. (3) I had trouble with the lower distributor box and chute clogging up, but have overcome that by cleaning box and chute every day. Do other machinists find it necessary to clean the box as often? If not, what is the remedy? (4) Now on a single-magazine machine, what is the proper way of making the adjustment for the transfer of the matrices from the first to the second elevator?" *Answer.*—(1) Cams will frequently refuse to revolve when the wire on which they are supported is rusty or "kinky." It is not only necessary that the rubber roll be clean; it must also be rough. If cams do not drop on the roller, the free end of the cam yoke is clogged or dirty. (2) We never knew matrices to be bent as described; they are always bent in the opposite direction by the distributor screws when the lift does not raise them high enough to clear the shoulders on the box rails. On the double-decker, they should be lifted one-sixteenth of an inch above the shoulder. Often the cushion spring between the two parts of the lift lever is weak and should be stretched, or something may be binding the lift and so occasionally preventing the full up-stroke. (3) It is necessary to clean the lower distributor-box lift every day to keep it in good working order. (4) With the first elevator at its full up-stroke, adjust the screw in the bottom of the slide until a line of matrices will transfer easily by hand.

THE MAN ON THE "KRAP" MACHINE.

Did you ever pause a minute to reflect how great a sin it is to burden one poor printer with an overdose of spleen? Do you fancy that old Job had better cause for getting real mad than the man who nightly operates the nonpareil machine? If it's drear and dry statistics or dull tables anarchistic Or report of some committee that the average reader loathes; Prize list of a country fair, names of all the people there, Rest assured it's to the nonpareil the hated copy goes. Figures are his daily bread; on programs he's nightly fed, Till he'd often like to justify a coffin with his form. And he grows up pessimistic with a penchant for the fistic And consigns his arch-tormentors to a place forever warm. But the camel's back is broken and the hardest swear is spoken When some long-haired ignoramus grows enamored of the Muse; And the worm decides to wheel on that sad poetic veal With a solar plexus squelcher such as etain shrdly cmfwyp.

—Victoria (B. C.) Daily Colonist.

RECENT PATENTS ON TYPESETTING MACHINERY.

Line-delivery Carriage for Linotype.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 22, 1904. Issued March 28, 1905. No. 786,155.

Magazine Lock for Linotype.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 27, 1904. Issued March 28, 1905. No. 786,156.

Multiple Magazine Linotype.—C. L. Grohmann, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 12, 1904. Issued March 28, 1905. No. 786,211.

Typecasting and Composing Machine.—Joseph Pinel, Altrincham, England. Filed February 12, 1903. Issued April 4, 1905. No. 786,310.

Intermittent Clutch.—Maurice Wehrlin, Paris, France, assignor to Compagnie Internationale de l'Electro-Typographe Meray & Rozar, Paris, France. Filed May 9, 1903. Issued April 11, 1905. No. 787,138.

Magazine Entrance.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed January 31, 1905. Issued April 18, 1905. No. 787,769.

Linotype Keyboard.—S. C. Nielsen, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 30, 1904. Issued April 18, 1905. No. 787,786.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermott. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4½ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typesetting, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 12mo, 476 pages, \$2.14.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, \$1.07, postpaid.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4½ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

SOME ERRORS.—L. P. V., Olathe, Kansas, writes: "Please give the authority for spelling thus: Paraphine, horizon, holoday, tonsillitis. The first three words I saw once in newspapers, and thought they might be mistakes; but the word tonsillitis was spelled the same way in six or seven different places on as many different pages of Fishers 'Diseases of Children,' which seems to me to be an up-to-date book in typography, with this single exception. Please give the meaning of the word bi-weekly. I hold that it means twice a week, but a friend says that it means twice a month. If so, why not 'bi-monthly'?" *Answer.*—There is no authority for the first three spellings. They are simply bad errors. Webster's International Dictionary spells tonsilitis, but says

that it is "also, and more usually, spelled tonsillitis." The Century Dictionary gives the word in the latter spelling, and does not recognize the other at all. The reason is etymological, the word coming from a Latin word with two *l's*. Bi-weekly is neither twice a week nor twice a month, but once every two weeks, which is nearly twice a month, but not exactly. A bi-weekly publication gives twenty-six numbers in a year, and twice a month would be only twenty-four. Bi-monthly is every two months, or six times a year. Anything published twice a week is semi-weekly, or every half-week. Twice a month is semi-monthly, or every half-month. That is for a period comprising two shorter periods "bi—" is used, and for one that is half of a longer one "semi—" is used.



TOMBSTONE OF HORACE GREELEY, IN GREENWOOD CEMETERY, BROOKLYN.

EMPLOYEE.—A. A., Murray, Idaho, writes: "I think the continued use of 'employe' in THE INLAND PRINTER warrants some notice. To me it appears objectionable. Webster, under whose authority I have always marked, says the spelling 'employee' is wrong; then why do you use the spelling? 'Employé' can not be converted into 'employee.' I look upon this spelling as a blotch." **Answer.**—This letter might well open the way for an admonition to "look before you leap." Its subject hardly needs any more discussion just now than it has already had in our columns, but the extraordinary amount of error in the letter justifies us in giving the spelling a little more attention. In the first place, there has been no such thing in this magazine as a continued use of the spelling criticised. The word has been spelled "employe" for years, with a very notable exception in one recent month, when it appeared with the form objected to by our correspondent. Webster does not say that the spelling is wrong; but, even if he did, Webster was not the only man who knew how to spell. Of course, though, it is very long since "Webster" in such use meant the man himself, and we can not afford now to go back to the time when it did—largely because no copy of Webster older than the latest Unabridged is at hand for reference. What that Unabridged says is this: "The English

form of this word, 'employee,' though perfectly conformable to analogy, and therefore perfectly legitimate, is not sanctioned by the usage of good writers." Here is no assertion that the spelling is wrong. Prejudice blinded the editors of the dictionary, however, almost as much as it does the letter-writer. Even when they said what they did, many good writers were using the English word, though most used the French. The latest Webster's dictionary, the International, simply gives the English word with definition, placing it on the same footing as the French as to usage, but still with what this writer considers the false etymology, "the English form of employé." It is not a form of the French word, but a perfectly independent word made of two English elements, and its only correct or reasonable form is "employee," not "employe." It would be just as good a word as it is if the French word had never existed. The French word does exist, though, and is older than the English one, even in English usage. They are equally good now in English usage. The abominable "employe" seems to be used nearly as much as either of the good forms, but nothing can ever make it reasonable, although it is certainly common.

VARIOUS QUESTIONS.—T. B. G., Dallas, Texas, sends us these: "Where should the dollar-sign be placed at the top of a column of figures, flush with the first figure or to the left of the highest figure? Where a page is turned around, should the lines read toward the top of page or so the bottom of the turned page will be toward the binding? Is 'diagramming' correctly spelled here? It does not seem to accord with that old rule—'In monosyllable or words accented on the last syllable, the final consonant after a single vowel is always doubled in adding a syllable beginning with a vowel.' Should a page be divided on a paragraph where the article is incomplete? Please punctuate 'From Logan Iowa to Malvern Iowa.' Is the following correct? 'The United States are a great country.' I have often been puzzled over such sentences as these: 'We have not as yet received returns on the following drafts sent you for collection. Your immediate attention will be appreciated.' Is the colon placed correctly? 'Boxing-gloves' is probably all right; but when it comes to 'composing-stick and -rule,' or 'running- and jumping-shoes and -stockings,' it seems ridiculous to me. Why does the Standard give such compounds as corn-meal, oatmeal, horse-hide, cowhide, fire-brigade, fire department?" **Answer.**—The dollar-sign should be close to the top figure. The bottom of an even page should be toward the binding; of an odd page, away from it; such pages should be turned so that two coming together will have the top of the second next the bottom of the first. "Diagramming" is correct by the analogy of British usage, but "diagramming" is more in accord with prevailing American usage. Division of a page on a paragraph (which-ever of the two possible ways is meant) is permissible, but better avoided. "From Logan, Iowa, to Malvern, Iowa." The United States are or is a great country, just as a United States citizen, or any one else, chooses. In the next quotation of two sentences the closing colon is not good. Hyphens are over-used in the words next instanced. In the Standard the differences noted probably resulted from varying decisions as to what was nearest to common usage. In a case like "cowhide" and "horse-hide" the difference certainly is made for such a reason, with the added reason that "cowhide" has a familiar sense of the kind that prevailingly gives such words the single-word form, in close analogy with "rawhide," and that "horse-hide" has no sense other than the literal one, hide of a horse. There is no very strong reason against writing "horsehide."

IT seems as if we would not be able to "run shop" without THE INLAND PRINTER, and we are always on the watch for its approach. It is certainly the best friend a printer has. —*Herbert Legg, The Iroquois Press, Gowanda, New York.*



BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

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VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.—Modern typeword, printed in one, two and three colors and with tint-block effects. 50 cents.

LECTURES FOR APPRENTICES.—Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

ART BITS.—A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc. — neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, \$1, postpaid.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on covering designed by well-known experts, and many specimens of modern covers, printed in colors, of different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, \$3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, \$1, postpaid.

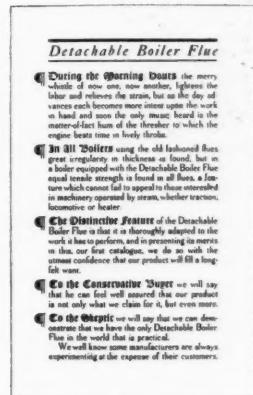
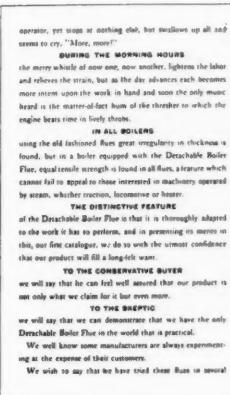
The subject of catalogue and booklet making is a momentous one to the printer. There is a marked improvement in the arrangement of typeword in the modern catalogue as compared with the same class of work of but a few years ago. The numerous and varied specimens received from all quarters show that a great deal of originality is possible even in the arrangement of plain running matter with displayed headings.

Advanced printers, nowadays, have devised simple methods to overcome the stiffness of solid masses of plain reading matter. It is recognized that even a little esthetic touch, such as a spot of black or color, will interrupt the monotony of an unbroken gray surface. This is often done by using an ornamented initial for the beginning of long paragraphs, or by breaking the headings into the side margins; by supplying paneled headings; by letter-spacing running headings and underscoring these with single or parallel rules, printed in a strongly contrasting color; by using heavy paragraph marks or word-ornaments, and by applying the correct principles of design to space measure and whiting.

If we consider the enormous mail-order businesses built up by and dependent upon the trade booklet and the catalogue and the importance attached to their advertising value, we must recognize this great need of versatility and original style creations in the disposition of pure paragraphed text. Even as much knowledge, ingenuity and creative ability are necessary to produce an attractive booklet as one must bring to bear in that branch of typography which relates to the correct use of display faces.

A well-known publisher, who has done much to improve this branch of publicity printing, has this to say in regard to the mechanical requirements in the making of a modern catalogue:

In making the catalogue, the items to be carefully considered are: The page size, the copy and illustrations, and the type. The page size should not be determined arbitrarily, depending upon the whim of whoever happens to be in charge of the work; but it should conform to the character of the articles to be advertised, and be determined by the space necessary for an adequate and impressive display of the articles. Generally speaking, the size of the page should relate to the size of the illustration that will exhibit details to the best advantage. Too frequently the size of the illustration is made to depend on the prematurely determined size of the page, to the disadvantage of the article. Plenty of marginal space should be allowed, and every opportunity afforded for symmetrical arrangement of both type and cuts without crowding. . . . Taking up the subject of typography, it is fitting to observe that this part of the work unquestionably plays the most important part of a



successful catalogue. The type — its style and arrangement — will make or mar the advertising value of any piece of printed matter, and many a catalogue, from which great things were anticipated while the process of production was going on, has turned out a flat failure, due to unskillful handling of the type. To map out an effective type design for a catalogue requires a thorough knowledge of type styles and type combinations, only secured by long years of practical experience.

The printer who does not devise a well-organized plan of arrangement and composition for a catalogue before he enters into its mechanical construction will fail to attain desirable results. There are foremen who will roughly summarize several hundred pages of mixed copy — consisting of manuscript, typewritten matter and reprint — and with this guesswork as a basis attempt to make the matter assume an attractive appear-



Fig. 3

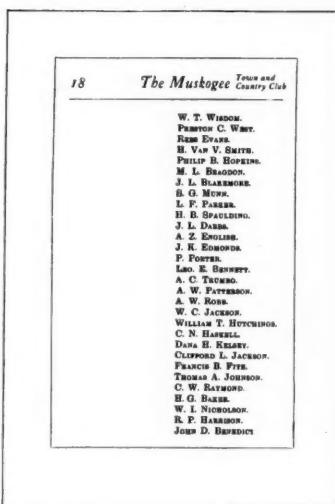


Fig. 4

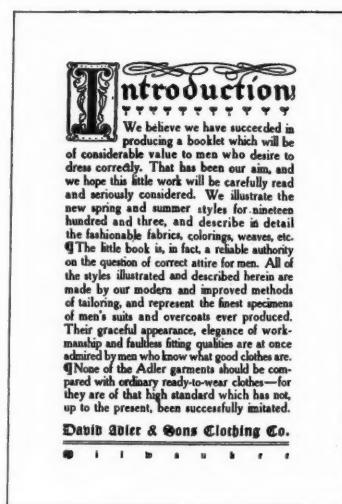


Fig. 5

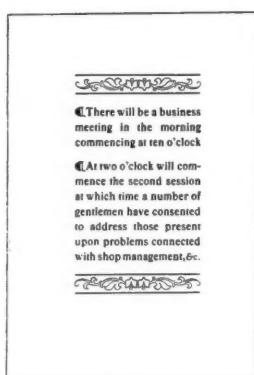


Fig. 6

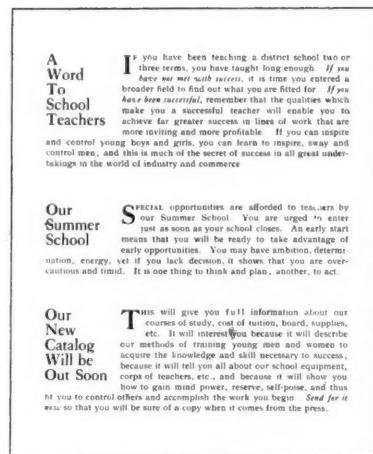


Fig. 7

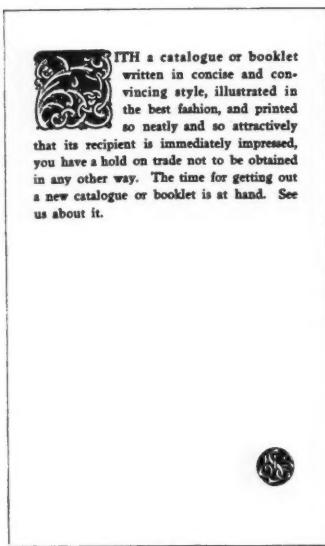


Fig. 8

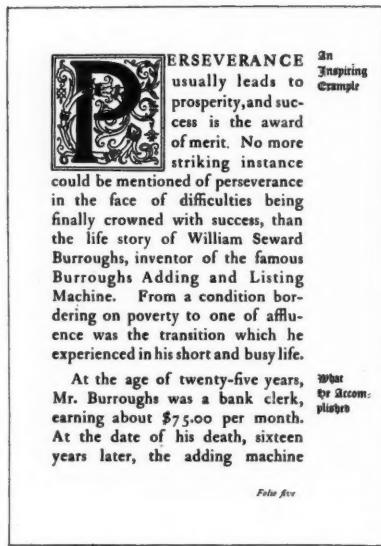


Fig. 9

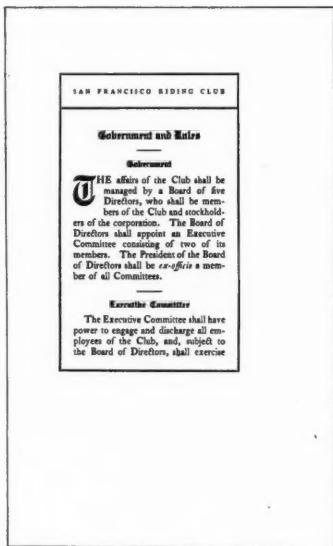


Fig. 10

Fig. 11

ance in a specified number of pages. They will order it set in ten-point leaded, of a certain measure, for instance, with headings of haphazard disposition. What are the usual results? The matter either occupies too much space, thus unnecessarily crowding the pages; or there is not enough type to make a booklet of a required size. In the latter case the matter is excessively leaded, thus creating an unsightly appearance. In determining the size of type, the measure, etc., all of the illustrations should be accurately considered and the question of run-overs, breaks, the proper and artistic disposition of headings, etc., should be entered into in detail before the work is begun. In some cases it is even well to count the words and arrange the matter accordingly.

Numerous details enter into the making of an attractive and business-getting catalogue. Of these the most important is in the correct choice of type-faces and the general make-up and disposition of headings and body-matter. Many of the common errors of the less distinguished catalogue are recognized in Fig. 1. The general appearance of this page is monotonous—chiefly because the display and arrangement are feeble and inefficient. Here is an example of common catalogue copy, consisting of plain headings and paragraphed text, and to some it might seem that in this class of work there is little room for diversity in composition, without resorting to inappropriate rulework and ornamentation. One thing that lends a stylish appearance to an advertising booklet is ample and judicious margins. Although Fig. 1 does not contain an unusual amount of matter, its appearance is crowded, due to the wide measure of the composition. Little relief or interruption is afforded by the feeble contrast within the headings, and the excessive leading intensifies the monotony of the gray. This irksome uniformity is interrupted in a simple manner in the reset example (Fig. 2). Liberal margins; an attractive running head, refreshed with rubricated rules; paragraph marks supplied either as spots of red or black; contrasting side headings—all of these act the part of welcome little stations where the eye rests unconsciously, affording relief and renewed interest for the reader. These are but a few of the devices that may be employed to add character and tone to pure body-matter in catalogue printing. Not less pleasing is the clever arrangement chosen in Fig. 3. The ornamented initial, printed in two colors, has the effect of relieving a certain stiffness that always accompanies a rectangular mass of solid matter without a heading. Fig. 4 offers a suggestion for the treatment of pages made up of narrow columns of names. It is customary to arrange such matter in two columns or in a single centered column, neither of which lends a distinctive style to a catalogue. The disposition of Fig. 4 is tasty and original. An artistic touch, which greatly assists the advertising value of a catalogue, has been supplied, by various methods, in Figs. 5, 6, 7, 8, 9, 10 and 11.

The position of a cut upon a page, or the relationship existing between the arrangement of illustrations on two adjoining pages, should be well considered and should enter into the general plan of the work before the matter is put into type. The careless composition of type and cuts is responsible for the inartistic disposition of illustrations in many booklets and catalogues. Neither does it enhance the beauty of a catalogue to adhere to rigid uniformity in the placing of illustrations. A well-balanced booklet is not so because all the cuts have been placed in the center of or at the top, bottom or in a certain corner of every page throughout, but balance is maintained and governed rather by their location according to their shape, their area and the number of cuts associated. When a cut and its title are the sole occupants of a page, and if the title does not exceed three lines, or if the accompanying matter can not be considered as paragraphed text, then the cut should be placed in the center of the page, or slightly above, without regard to the text. If the proportions of a cut are such as to necessitate running it the long

way of the page, its head should always lay toward the binding margin on the odd folio and toward the outer margin on the even folio. Were the cuts placed with all the heads to the outer margins in a number of succeeding pages of this kind, as is often done, the reader would be compelled to reverse the book as he proceeded. If this rule is applicable to a succession of illustrated pages, it applies likewise to individual illustrations scattered throughout the book.

THE use of the capital V as a substitute for the capital U, or two VV's for a W was often resorted to by medieval

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FOR PARTICULAR PEOPLE
BENNINGTON IN VERMONT

FIG. 12.

printers. The suggestion of V as a substitute for U is a derivative from the ancient Roman incised tablets, which did not contain the character U. But it is evident that during the primitive period of English typography this substitution was resorted to on account of a lack of sorts, for, in many

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FIG. 13.

cases, both characters were used in identical cases on the same page. It was a matter of economy with these early typographers, who made their own punches and cast their own fonts by hand, and, accordingly, they used every method to shorten the vast amount of labor connected with producing extra sorts for a large volume. An authority considers that the Gutenberg Bible, which is usually collated in sections of five sheets, or twenty pages, containing a little more than twenty-five hundred types in a page, would require sixty thousand types to print a single section; and if sufficient type were cast to enable the compositors to set one section while another was being worked, the font would need to consist of one hundred and twenty thousand letters. There is strong existing evidence, however, that the printing was done page by page. Instances are found of pages on the same side of the sheet being out of parallel, an unlikely occurrence if two or more pages had been



The Standard Index Card Co.,

CHARLES A. WRIGHT, PROPRIETOR

INDEX & GUIDE CARDS

707-709 ARCH STREET.

PHILADELPHIA. *Dec 29 '05.*

FIG. 14.

printed at one time. These meager fonts offered ample excuse for a resort to the substitution of italics and wrong fonts, V's for U's and I's for J's. Surely these things were not done to supply a supposed esthetic touch to printed matter. There is no motif that can justify these things in modern printing of a purely business nature. But in a few classical booklets and in some printing for the arts one is often justified in an endeavor to supply an antique touch by such means. Even then would the treatment be applicable only to the old-style letters. The use of V's for U's in the Blair series, a modern gothic, is not good form (Fig. 12). An improvement in arrangement is also noted in the reset example (Fig. 13).

"How can I improve the letter-head submitted?" This question voices the very purpose for which this department

THE INLAND PRINTER

was created; and that its objects are being attained is easily recognized in the vast improvement in specimens that come from those who are earnestly interested. Fig. 14 is improved upon in the resetting (Fig. 15) mainly by elimination. The tone of the ornamental rulework conforms so closely to the tone of the illustration that it might be construed to be an actual part of it, at first glance. Not only this, but it has also



FIG. 15.

added considerably to the depth of the type matter, which encroaches unnecessarily upon the writing space. The advertising value of the illustration is better preserved in the reset specimen. Too many type-faces are employed in the original setting.

No BETTER illustration of the harmful consequences that result from a disregard of the possibilities or the impracticality of the letter-spaced Puritan style could be offered than that shown in Fig. 16. Theodore L. De Vinne has said: "Over-wide spacing is now esteemed by amateurs as an additional grace. Not content with spacing out large types to the full width of the measure, single-letter spacing is often ordered for types of the smallest sizes. . . . A squared paragraph



FIG. 16.

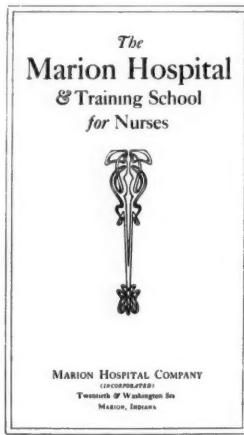


FIG. 17.

title can seldom be made neatly without the help of the author. If he will consent to change the too long or too short word for a synonymous word of the needed length, the bad breaks which are sure to occur in the title may be neatly closed. Even under the most favorable conditions, the composition of a squared title of capital letters is troublesome and often unpleasing." How much more pleasing are the well-balanced and symmetrical proportions of Fig. 17 than the unmercifully contorted letter-spacing and crude disfigurements of Fig. 16. This subject has been adequately discussed in this department in the May issue.

I set the card in which the gothic and body type is used. This did not suit the proprietor of the office, and he reset the job in Curtis Post and text. Would you be kind enough to say which is the better card?

Neither of the cards (Figs. 18 and 19) possesses merit, and it would not be of corrective value to the printer student to point out the *poorer* specimen. Fig. 18 is feeble and inadequate.

The pyramid, set in body type, supplies a weak and unfinished appearance. It is true that the length of the display lines affords little opportunity to utilize the "long and short line".

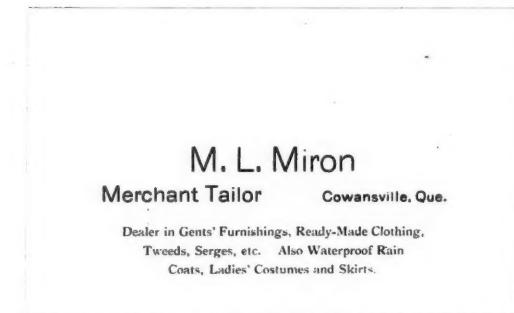


FIG. 18.

style of composition to artistic advantage and it devolves upon the compositor to supply some other arrangement. Fig. 15 is



FIG. 19.

an example of imperfect mechanical construction in which the rulework does not add to effectiveness. The reset example (Fig. 20) is offered as an improvement. Its advantages lie in



FIG. 20.

the ability of the eye to take in without effort the name, occupation and address, and the compact and symmetrical arrangement.

THE best among a series of specimen books of commercial printing recently issued by The Inland Printer Company is now ready. It contains a variety of letter-heads printed in one, two and three colors — some with tint-block backgrounds. The booklet is bound in loose-leaf form, so that additional specimens may be added from time to time. It is supplied with an attractive cover. Send to any address for 50 cents.

Mr. and Mrs. Byron Wilson Redding
request the pleasure of
company at the marriage reception of their daughter
Lucile Hortense
and
Mr. James Sandford Harper
on the evening of Monday, the twenty-seventh of June
at half after seven o'clock
at Nine hundred and twenty-one Morgan Avenue

The Messrs. Gaultier of the house of
Gaultier & Sons

desire to bring to your notice their latest importations of Jewelry, Diamonds, Watches, Italian Statuary and Art Bric-a-brac, which will be ready for your inspection on the sixteenth day of November. The entire stock is the personal selection of our Mr. Jean Gaultier and will be sure to prove of absorbing interest to our large clientele.

Our very complete exhibit of the latest approved styles for Cards, Wedding Invitations, Announcements, etc., is awaiting your examination in our establishment or at your residence, where our representative will call at your pleasure and convenience, showing a full line of samples.

Our prices will be found compatible with both economy and distinct superiority of product, within reach of all.

We shall expect to be favored with your presence at our store on the date above mentioned.

Lyon Street
at Randall



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

PRACTICAL GUIDE TO EMBOSSED.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

IMITATION TYPEWRITER CIRCULAR LETTERS.—G. M. R., of Boston, Massachusetts, says: "I enclose herewith samples of imitation typewritten letters. Will you tell me through your column how these can be improved upon?" *Answer.*—The imitations are good, but show too much regularity of alignment as well as too much color in the printing. However, the imitation would easily pass for the genuine typewriter production.

How to DISSOLVE OLD COMPOSITION ROLLERS.—G. L. W., of Mount Vernon, New York, says: "I would like to know how to dissolve the old printing rollers into a fluid, so that the same can be used again. I do not mean to use them over again as rollers, but in another form and on something else which I have in mind." *Answer.*—Cut up the old composition into small squares and put it into a steam kettle and melt with steam or other heat. If you want to reduce the composition so as to flow more readily than normal, add hot water and a little glycerin and mix well with the melted composition.

How to MAKE A SMOOTH BACKGROUND.—J. J. C., of Philadelphia, Pennsylvania, writes: "Kindly describe how the enclosed smooth center was done, and whether such work can be done on an 8 by 12 job press. I suppose the outside is simply double rules. I have never attempted anything of this sort, but would like to. Also tell me about the make-ready, and whether any troubles are likely to be encountered." *Answer.*—The smooth ground is produced with a plain piece of zinc, copper or white metal, mounted on a base to type-height. It is made ready the same as any tint-plate, by being leveled up to uniformity of surface; after that a sheet of thin cardboard is placed under the plate, leaving the rules that

much lighter. A heavy impression is then necessary to produce the smooth surface on a rough-surface paper or cardboard. The 8 by 12 press might be strong enough; if not, then use a stronger one.

IMPROVEMENT IN PRESSWORK.—Improvement is noticeable in the printing of *The Boys' Industrial School Journal*, of Lancaster, Ohio, of which Mr. Ralph E. Embry is editor and instructor of the printing class. The illustration of Capt. Jack Crawford is a good one, and had it been properly prepared, with a cut-out overlay, would have been an effective piece of presswork. The monthly slur has been taken from the page titles. Make cut overlays for the different home buildings and preserve them for each monthly printing. The covers dedicated to Spring and Easter-tide look well both in arrangement, colors and presswork. Carry the black on the text more evenly.

VARNISHING OVER PRINTED HALF-TONES.—C. W. S., of Colorado Springs, Colorado, writes as follows: "I have occasion to varnish some half-tones, quite a large number, to keep them from smutting while handling. Any varnish that I have tried, with alcohol as a base, seems to attack the ink on the prints and discolors the whites of the picture. Can you tell me what varnish I should use for the above purpose?"

Answer.—There are a number of varnishes suitable for your purpose, but these are to be applied in almost as many different ways, and might be too expensive. There is collodion, for instance, which is prepared by dissolving one ounce of pyroxylin in a mixture of thirty-six fluid ounces of ether and twelve fluid ounces of rectified spirit. Pyroxylin is known as guncotton and when prepared in the form of collodion is very inflammable. It is applied by floating the liquid thinly on a smooth sheet of glass and laying the print on the same for a few seconds (as it dries very rapidly) and then lifting the print. This produces a thin, transparent film, which is insoluble in water or in rectified spirits. Another way is to print on a varnish after the colors have thoroughly dried; label-varnish makers keep such a varnish on hand, as it is in constant demand by label printers. Perhaps a more suitable varnish for your special purpose is the one made use of for maps or drawings, and known as "crystal varnish." This varnish is prepared by dissolving Canada balsam in the purest of oil turpentine.

ROLLERS Too Low.—J. B. S., of Scranton, Pennsylvania, writes as follows: "Would you kindly look over the enclosed sheets and advise me through your column in THE INLAND PRINTER how to keep the ink from piling up on the type at the gripper edge of the form? Both jobs were printed on a two-revolution press. I notice when our rollers are new we have little bother, but after they are four or five weeks old our trouble commences. Our pressroom is very damp at times, and we have explained this to the rollermakers. We use nothing but machine oil in washing up, but the results are the same. The rollers used on the jobs sent were in use about four weeks and are apparently as good now as when we first received them. Do you think the fault lies in the setting of the rollers or is it from some other cause?" *Answer.*—The piling up of the ink on the first few lines of the pages at the gripper edges, as well as along the heads of the next row of pages, and the leaving edges of all the pages, comes from the rollers being set too low on the form. This opinion is based on the assumption that the black ink is just right for clean and sharp printing and the form made ready in a workmanlike way—two elements conducive to good presswork. It is quite probable that when the rollers were first set the circumference was gauged to the greatest nicety of touch, and now, after they have been in the damp pressroom for weeks, the composition has absorbed considerable moisture and the rollers have swollen. This is a common occurrence. During damp weather it is necessary to reset all composition rollers that

can be adjusted to lighter touch. Your rollermakers should assist you by adding more glue and molasses to the composition used on the rollers, as that mixture of composition is not as sensitive to moisture as is composition made from glue and glycerin; besides, rollers made of the former mixture will keep in splendid condition for many months if cared for.

THREE-COLOR WORK.—W. T. R. P. W., of Great Falls, Montana, have sent several prints of three-color work, regarding which they write: "We have considerable difficulty on this particular piece of work, and do not know whether it is the fault of the ink or our own. We have run many different color plates, but have not experienced this trouble before. We are sending two completed proofs—one good and the other very poor. Note the effect of the face. The blue will not lay over the red. We seem to have trouble with this set of plates only. The blue ink we have is sticky and not of the buttery kind. It appears to be full of varnish. We desire to state in connection with the above remarks that we give the yellow ink at least two days for drying and run the blue within about one day." **Answer.**—You have fallen into the usual error of carrying too much red, barely enough yellow and not deep enough blue. The blue ink may be deepened a trifle by adding a little cobalt or bronze-blue. If any of the colors are too stringy or tacky, add a small bit of hog's lard, and work it into the ink thoroughly; it will not reduce the color value of any of the inks. The red ink shown on your samples appears to be all right. If it pulls off when printing blue over it, then the work should be allowed to season better. However, red ink printed on coated paper should not require more than twenty-four hours to dry sufficiently hard for printing soft three-color process blue over it.

SPECIMENS FOR REVIEW.—S. & D., of Homer, New York, write as follows: "We are sending you a package of samples of half-tone printing done at the *Republican Press* office, and we would very much like your criticism on the printing of the half-tones. The work was done by Mr. Fred Martin, a young man in our employ, and while, no doubt, the work could be improved, we think it passably fair work for a country office. We are subscribers to THE INLAND PRINTER and have been for a number of years, and all enjoy its columns very much." **Answer.**—We are always pleased to examine and notice specimens of presswork sent on by master printers as the work of their employees. This spirit should prevail far more generally than it does. Certainly the industrious and enthusiastic workman is stimulated to greater effort when he is cognizant that his employer is anxious regarding his progress. Regarding the samples of half-tone presswork, all of them bear the mark of care and cleanliness, if they do not merit the distinction of being called artistic. We can not say that any one of them is correctly made ready, but they all represent good flat presswork. Our young friend should exercise more care in bringing up all half-tone plates to uniform height and regulate ink color to greater nicety. A little stronger make-ready should be given the type matter, because many letters are barely decipherable. A noted printer has made the remark before now that to be a perfect printer one must not even overlook the dot on top of a lower-case "i."

A CUT-OUT OVERLAY.—J. R., of Jamestown, North Dakota, sends specimens of his presswork cut overlays. He writes: "What is the reason the George Washington half-tone cut does not show up clear while that of Lincoln does? It is possible that the cuts are not very good, as we paid little for both of them. The cut overlay of Lincoln half-tone sent is for the purpose of asking you if it has been made right. I used onion-skin folio on the lighter shades, that being the only thin paper we had in stock. Also state what you think of the ink used; it cost 50 cents a pound, and is labeled 'bright black'; I consider it gray. I tried to mix in a little dammar varnish, so that it might dry quicker, which gave a little better result. I tried to deepen it with some bronze-blue on other

jobs, which also improved it. One side of the printed half-tone specimens was run on a drum cylinder press without overlays, and the other side was run on a 14 by 26 platen press without overlays. I guess you will note the difference. I am pretty sure it was not the rollers, as I set them as light as possible." **Answer.**—It was certainly a mistake to print the half-tone portraits of Washington and Lincoln without cut-out overlays, because both subjects could have been greatly improved thereby, the engravings being good and permitting of excellent treatment by any skilful pressman. There is not as much fault to be found with the black ink as there is with the way it has been handled, both on the platen and on the cylinder press; in the former case too little color has been used, while on the latter the reverse is the case. Your cut-out overlay of Lincoln is fairly good, and it is a pity that it was not made use of in printing the job.

Poor Register.—A. B. S., of Burlington, Vermont, writes: "I am sending you some of my half-tone work—a souvenir card. I put overlays on all of them except the one marked. I can see poor places on most of them, but I had to put this job on and get it off in a rush. Now, on the vignette form, I had to cut away some of the vignetting—nearly three-quarters of an inch—to hold the cuts inside of the red border. I think they would have looked better if the ink had been of a better quality. Please let me know what you think of the specimens sent; for I think everything of THE INLAND PRINTER, and I believe every pressman who is trying to get up the ladder should read it—yes, study it. Personally, I have received great benefit from it and your liberality in answering questions is of great value. I may mention that I have a little trouble in setting the guides of the press, which, by the way, is a first-class machine; this trouble is apparent on the form of rules printed in red, because the pages are not registered as they should be, particularly to the gripper edges. Of course, when we set our guides the press is not running at full speed. The guides and everything seem to be all right; that is, lift at the proper time. I have moved the register rack, but it does not help this one way or the other." **Answer.**—Considering the character of the stock used on the job, which is a medium grade of coated postal card, and almost too soft to permit of fine effects in overlaying, your presswork is quite passable. There should not be any difficulty encountered with the register rack if the feed guides have been set right. The press you name is noted for its perfect registering qualities. Different degrees of speed have something to do with bad and good register, but you should set the feed guides to suit the speed at which the work is to be run. The feed guides should always be set so they will just touch the tongues inserted in the feed board; under no circumstances should the feed guides bear down on the tongues with any perceptible weight—just touch them. Having set the feed guides, adjust the cam which operates them. When the feed-guide shaft has been adjusted, it should lift the guides at the right instant—no sooner and no later. For register work, always use the loop on the face of the guides, as that prevents the edge of sheets from curling up. On examining the sheets of rule form, we find that no margins are run alike; and that if careful feeding had been followed there would still have been bad register. The side register appears to be correct.



"ABOUT TO START A MAGAZINE."
—National Advertiser.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers', 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, \$3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

E. W. FIELDS, Santa Cruz (Cal.) *Sentinel*.—There is very little choice between the two ads. you send, as neither is particularly striking. No. 1 is slightly better than No. 2.

ORVILLE WOOD, of Cuyahoga Falls, Ohio, sends a novelty in a "black and white" ad. The effect would have been more striking if there had been more contrast in the type used.

THE Tacoma New Herald issued a fourteenth anniversary number in March, profusely illustrated with specially fine half-tones. The edition tells much of the progressiveness and attractiveness of the locality in which it is published.

A SPECIAL issue of the *Omaha Trade Exhibit* was published in March and was remarkable for the large amount of well-displayed advertising. The edition consisted of one hundred pages, and eighty of these were display advertisements. Very few papers can boast of as large a proportion as this.

PRICES of news paper have fallen considerably since the first of the year and publishers have been able to make contracts as low as \$2 a hundred. The formation of several new independent companies and the progress of the building of additional mills are undoubtedly responsible for the change in price.

THE Illinois State Register opened its new home in April by giving a reception to the residents of Springfield, and entertained thousands of people during the evening. The *Register*

has an ideal newspaper home. It is a new building, 62 by 158 feet, three stories and basement, is substantially built and equipped with all the latest machinery for producing an up-to-date newspaper.

THE seventy-fifth anniversary of the founding of the Albany (N. Y.) *Journal* by Thurlow Weed was celebrated by a dinner at the Ten Eyck hotel, in that city. Many noted men were present, among the speakers being Frederick W. Seward, the former editor of the *Journal*, and Chauncey Depew. William Barnes, Jr., president of the *Journal* Company, presided as toastmaster, and at the conclusion of the dinner was presented with a loving-cup by his associates, the photograph of which is presented herewith. This presentation piece is sixteen inches high, including base, and the character of the design, somewhat colonial in its interpretation,



LOVING-CUP PRESENTED TO WILLIAM BARNES, JR.

is unique and different from anything ever produced. It was fashioned after a suggestion made by the attachés of the *Journal* and worked out by the designers of the International Silver Company, of Meriden, Connecticut, and is one of the best pieces that could be produced, both from an artistic standpoint and as to workmanship.

PUBLISHING a paper in a town of ninety-five population is unusual, to say the least. An official count of the people in Treynor, Iowa, was recently made, and O. O. Buck, publisher of the *Treynor Record*, is much elated at the increase in the size of the town. He is publishing an eight and twelve page paper, carrying eighteen to twenty columns of advertising, and it is well filled with news. Mr. Buck writes that Treynor is ten miles from the nearest railroad and that his paper is about four years old and says if any newspaper man in the country can beat him, he would like to know it. He adds: "It may interest you further to know that my wife and I do all the

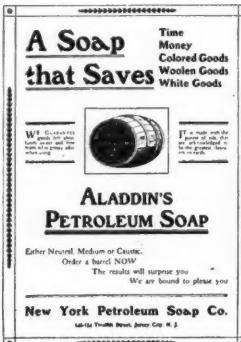
THE INLAND PRINTER

work on the newspaper, and in addition tend to the local post-office, and my wife does her own housework. My nine-year-old daughter sets more or less type, but she goes to school most of the year."

AD. COMPOSITION.—Only a few very good ads. were received last month. Among the best of these was a large package from Lewis L. Price, of Troy, New York. Two of these are reproduced (Nos. 1 and 2). In No. 1 Mr. Price has a difficult problem, and one which in many cases would have been treated far differently. To have used a smaller



No. 1.



No. 2.

letter for his principal display would have been a mistake, as the ad. would then have appeared very ordinary. In order to fill the space, the compositor would naturally be tempted to use several panels, and if done judiciously the result would be effective, yet the simple treatment given the ad. by Mr. Price is certainly preferable. In No. 2 he made a mistake in using the ornaments on top, bottom and sides. This detracts from the effectiveness of the ad., otherwise the arrangement



No. 3.

and choice of display are good and the ad. is well balanced, notwithstanding the fact that a small cut of importance had to be placed in the center. A. E. Schneider, of the Galesburg (Ill.) *Republican-Register*, sent a striking ad. (No. 3) which shows an effective double panel arrangement. Frank E.

Aulenbach, of the Peekskill (N. Y.) *News*, is getting good results from the use of panels and plain borders. No. 4 is an example of his style of display. Lyman Goodnough, of Cornwall-on-Hudson, New York, is making a study of INLAND PRINTER ad. composition and criticisms with good results. He is inclined to use too much display, which is usual for a young compositor, which gives his work too much sameness.

"MICK MCQUAID'S ADVENTURES," a serial story, has been running in the Dublin *Shamrock* for thirty-eight years, and there seems little likelihood of its reaching its conclusion within the present generation.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Belle Plaine (Ia.) *Every Other Daily Union*.—Your paper is well printed and contains neat ads., but local items are badly mixed with paid paragraphs. The latter should be run separate in a department by themselves.

Caldwell (Ohio) *Republican Journal*.—You have an exceptional showing of local news on your first page. This would appear better, however, if some of the longer and more important items were headed. Never run the last line of a paragraph at the top of a column. This can always be avoided if proper care is taken in the make-up.

Angel Island (Cal.) *Infantryman*.—Your head rules should be transposed; the lighter one should always be run at the top. There is too much sameness in the advertising, which could be relieved by the use of a few rule borders.

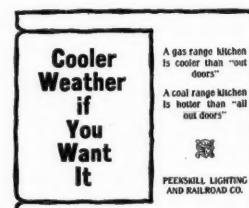
Newton (Miss.) *Record*.—A little more impression would improve the *Record*; otherwise it is very neat. The nonpareil used for correspondence in the issue of April 13 is altogether too small for this purpose.

W. B. EDWARDS, in a recent issue of *Newspaperdom*, has a very interesting article on the "Me Too" advertising solicitor. It is undoubtedly true that there are many advertising men who have little ability to secure new business, but rely upon the work of competitors. As soon as an advertisement appears in another journal, an advertiser is visited by a "Me Too" ad. man from each competitor. There is a growing demand for the advertising solicitor who can originate, and the capable man can always find employment at his own price.

ERNST EBEL, manager of the *Neues Leben*, of Chicago, sends a copy of his rate card and writes: "I would appreciate it if you would look over my rate card and tell me its faults." The card is as follows:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
One inch	\$.60	\$ 1.10	\$ 1.50	\$ 2.00	\$ 4.50	\$ 8.50	\$ 15.00
Two inches	1.20	2.20	3.00	4.00	9.00	16.00	30.00
Three inches	1.80	3.20	4.50	6.00	13.00	30.00	50.00
One-quarter col.	2.25	4.00	6.65	8.00	21.00	40.00	70.00
One-half col.	5.50	10.00	13.50	15.50	40.00	75.00	130.00
One col.	11.00	20.00	27.90	29.00	75.00	140.00	250.00

The *Neues Leben*'s columns are 19½ inches in length. As this is nearly twenty inches, in order to make figuring easier, we will consider a quarter column equal to five inches and a half column equal to ten. Mr. Ebel makes very little reduction where an increased amount of space is used, except where the advertiser takes one-quarter column, and this reduction is entirely out of proportion. Take the first column, for example; the first, second and third inches are 60 cents each, the next two are 22 cents each, while the next five jump back to 45 cents each. This is even more marked in the charges for contracts of six months. Two inches cost \$16 and an additional inch \$14 more; the next two inches cost but \$10 more, or \$5 each, while the next five inches cost \$7 each. There is too big a reduction between three and five inches, but the increased charges for contracts of various length of time are propor-



No. 4.

tionately advanced. To have the figures gradually increased, and at the same time maintain the price of \$11 for one column one year, they should read: 60 cents, \$1.15, \$1.70, \$2.80, \$5.55, \$11. The prices for contracts of six months should read thus: \$8.50, \$16, \$23, \$37, \$72, \$142. The other columns need the same treatment, although this discrepancy is more noticeable in the two mentioned. If the columns were properly graded, without changing the top and bottom figures, the result would be like this:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
One inch	\$.60	\$ 1.10	\$ 1.50	\$ 2.00	\$ 4.50	\$ 8.50	\$ 15.00
Two inches	1.15	2.10	2.90	3.50	8.25	16.00	27.50
Three inches	1.70	3.10	4.30	5.00	12.00	23.00	40.00
One-quarter col.	2.80	5.10	7.10	8.00	19.50	37.00	65.00
One-half col.	5.55	10.10	14.10	15.50	38.25	72.00	127.50
One col.	11.00	20.10	27.90	29.00	75.00	142.00	250.00

CHARLES H. BROWNE, manager of the *Brown County World*, Hiawatha, Kansas, is using an attractive photograph for advertising purposes, a copy of which is shown herewith. The



World is one of the nicest and brightest country weeklies in the country, and is constantly growing in popularity and circulation.

NOTES FROM THE "OLYMPUS JOURNAL."

Drink Nectarine. Looks like Nectar and costs less.—Adv.
Don't forget Pan's recital on the mount to-night. A pleasant time assured to all.—Adv.

As we go to press, the weather is simply Elysian. We are touching wood, so as to ward off Nemesis.

The Cyclops boys are treating with the oculist, but we regret to state not much improvement is being made.

Atalanta has entered for the hundred-yard dash Field Day.—*Chicago Record-Herald*.

MAKING PRINTERS IN AFRICA.

Of the making of printers there is no end. In Central Africa, natives who previously could neither read nor write, in two or three years blossom forth as "successful printers and compositors." The chronicler of this, Mr. P. C. Duncan, in the *Scottish Typographical Circular*, admits that the assertion reads like an attempt to reduce prevarication to a fine art, but he maintains that it is a veracious statement. He is in charge of the *Central African Times*, on which the composition is done almost exclusively by native labor, and, though we are not told that they look on the wine when it is red, absenteeism seems to be the besetting sin of these primitive printers. Some fail to report and let it go at that, while the boss walks the floor, or its African equivalent; others write explanatory notes, which Mr. Duncan says "one has to accept and feel satisfied." From this we may conclude that these printers are as scarce as they are peculiar in our eyes, and know naught of the sub. system.

So that his fellow-craftsmen may know English as she is wrote by the intelligent compositor of Central Africa, Mr. Duncan gives the following as illustrative of the excuses which he has received:

"Dear Sir,—I would not come there because son of my sister dead.—I am, your servant, JAMES BOKOSI."

Still another letter was received from a native printer who asked away for a few weeks, and had to be sent a registered letter in order that he might more speedily give a reason for his long absence. The reply received was as follows:

"Dear Sir,—I received your registered letter. How are you in these times? If you are well, then I am very, very glad. I tell you, sir, if I come down I don't like to come with my wife cause I fear hungry. If I want come down up to Blantyre I come myself, also I have no money to help wife for eating. Please sir, give best wishes to all boys for Printing Office. I hope you keeping better in these times. I think I come down January or February because I have a work to build my house. I don't know to writing very well English. God be with you, sir.—I am, your boy,

GEORGE WASHINGTON."

One other happy youth wandered away one afternoon without asking permission. However, on arriving at his village he seems to have felt the pangs of remorse, for the following epistle arrived in due course from his secretary pro tem:

"Sir,—Much respectfully to write you these few lines that your boy Machoso is here to see his son who is very ill. He states that he will be there on Friday night. He is also begging your excuses for not asking you for his leave to Chikawa. Re the thing which makes him delay is only for the sickness of his son, and is expecting to call at yours probably Friday night. Hope you are pretty well as usual.—I am, sir, yours sincerely servant,

JIM."

Though these may not shine as examples of high-grade English, yet there rings through them a note of sincerity that must be refreshing to those to whom excuses are made by note and 'phone by a superior class of printers.

ONE TOO MANY.

Senator Hansbrough, of North Dakota, has long been the owner of a country newspaper. Of late years other duties have prevented his giving it much attention, and he has depended on divers itinerant journalists.

"I've had some good men in the place, too," the Senator once observed to a friend; "men capable of holding an important place on a city daily. Then I have had some who did not altogether make good. I remember one in particular, a man named Linkwood. Linkwood was never satisfied with simplicity. He would refer to an 'equine horse,' and in the case of a tramp killed in a railroad accident said that the 'unfortunate man sustained a fracture of the spiral column.' Another of his pet expressions was 'tripping the light bombastic toe.'"

"You probably didn't keep him long," suggested the friend.

"Oh, I didn't mind these so much. But when the daughter of a leading citizen was married and he spoke of the bridal procession 'proceeding down the aisle to the entrancing strains of Mendel & Son's wedding march,' I decided that we had reached the parting of the ways."—*Harper's Weekly*.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstdater, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

THE HALF-TONE PROCESS.—By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. \$3.

THE LATE EDWARD DALZIEL.—There recently died in England, in his eighty-eighth year, Edward Dalziel, the most famous of English engravers. For nearly sixty years his brother George and himself helped to develop wood engraving and then lived to see it decline. The portraits of the Dalziel brothers were published on page 83 of THE INLAND PRINTER for April, 1902.

THE LIMIT OF FINENESS IN A HALF-TONE SCREEN.—C. H. F., Fremont, Ohio, asks a question that is almost impossible to answer: "About what is the limit in the fineness of a screen for half-tone work? In your INLAND PRINTER you

have an account in which Gamble states his belief that the time will come when a five-hundred-line screen, or even a finer one, will be used. What do you think of Gamble's prophecy? Will it be fulfilled some time?" Answer.—Frederick W. Von Egloffstein, who made the first half-tones in this country, engaged John Sartain, the famous engraver of Philadelphia, in 1861, to engrave screens for him finer than five hundred lines to the inch. His purpose was to print the half-tones so made from intaglio plates, which was and is possible. When it is remembered that the finer the screen the flatter the result, the question of the fineness of the screen, it seems, would be regulated by the vigor of the result required and not by the mechanical difficulty in printing from it.

TO MAKE AN ENAMEL FORMULA MORE SENSITIVE.—R. W. Williams, La Crosse, Wisconsin, sends the following: "I wish to know if the following formula for half-tone enamel could be made more sensitive?

Albumen	6 ounces
Le Page's glue.....	5 ounces
Ammonium bichromate	150 grains
Chromic acid	30 grains
Water	12 ounces

If this formula can not be made more sensitive will you please give me a formula that is?" Answer.—The trouble with the formula is, it gives a coating so thick that it takes the light a long time to penetrate. You can double the sensitiveness by making it thinner in this way: Leave out the albumen entirely and then add about a dram of ammonia after the other ingredients are thoroughly mixed.

THE CHALK PROCESS AGAIN.—W. R. Prior, Shanghai, China, asks: "Could you give me a reliable formula for recoating chalk plates for newspaper illustrating? I believe it is against your rule to reply to correspondents through the post, but trust you will see your way to make an exception in my case." Answer.—This is another case where information worth much money is requested and not even a stamp is enclosed for reply. Here is the formula you want: Dissolve pure gum arabic in warm water until it is the consistency of mucilage. To every teacupful of precipitated chalk add one teaspoonful of the gum arabic solution. Add water and stir until the whole becomes a thin emulsion. Remove the rust from the base plates with emery paper. Blue these plates on a hot fire and while the plates are still warm pour on the chalk emulsion. Bake slowly in an oven until the water is all evaporated. The upper crust will crack and can be peeled off, when the chalk surface can be scraped smooth. If the coating proves too hard, there is too little chalk. If too soft, there is not enough mucilage.

THE PROCESS ENGRAVING EXHIBITION AT SOUTH KENSINGTON.—Here is a good suggestion for public galleries and libraries in this country. The London *Graphic* says: "This season an exhibition of process engraving replaces and supplements the exhibition of engraving and mezzotinting of last year. It is to be considered as carrying on the history of the reproduction of paintings and pictures by mechanical methods of greater or less development and complexity. An artist engraver or mezzotinter is an individualist, while the methods of the mechanical reproduction of pictures are common to all countries; and individuality in style is inevitably less marked. This can result in the main only from superior dexterity or from more delicate handling; and it is only in the finer development of process that the artistic sense can have free play. But even with this limitation, there are in the collection of examples of processwork at South Kensington very marked distinctions and very perceptible individualities. No expert, at any rate, would confuse the color reproductions now being made in Switzerland with those that are produced in Austria; or the Tokio colotype reproductions of Japanese prints with the American three-color prints of butterflies. In the exhibition, apart from the black-and-white reproductions, two

styles of color reproduction stand out in strong distinction; the strong and rather rough effectiveness of the Austrian color printers, and the more delicate and far more graduated and adaptable methods of the English school of color reproduction. If we except some of the American examples, and a German reproduction of Bellini's 'Doge Leonardo,' there is no work that will compare with that done by the English firms." The point about this to our INLAND PRINTER readers is that we have had at the Lenox Library, in New York, and at other public libraries, exhibitions of prints by line, mezzotint and wood engravers. Why not follow them up, as they are doing in London, with far more practical exhibitions, that of American processwork?

ENGRAVING FROM RUBBER-STAMPED DESIGNS ON STEEL.—"Wood Carver," Grand Rapids, Michigan, writes: "I read your department each month with interest, though I am only a 'wood butcher.' I noticed your item about engraving on cutlery. Here is the way we do it here, where we have to stamp the firm's name on thousands of steel tools: We first have a rubber stamp made with white letters on a black ground, then we make up an ink to use with this stamp as follows:

Ordinary resin	½ pound
Lard oil	1 tablespoonful
Lampblack	2 tablespoonsful
Turpentine	2 tablespoonsful

Melt the resin and stir in the other ingredients in the order given. When the ink is cold it should look like ordinary printers' ink. Spread a little of this ink over the pad and ink the rubber stamp as usual and press it on the clean steel—saw blade, for instance. Have a rope of soft putty and make a border of putty around the stamped design as close up to the lettering as possible, so that no portion of the steel inside the ring of putty is exposed but the lettering. Then pour into the putty ring the etching mixture, composed of one ounce of nitric acid, one ounce of muriatic acid and twelve ounces of water. Allow it to rest for only a minute, draw off the acid with a glass or rubber syringe and soak up the last trace of acid with a moist sponge. Take off the putty and wipe off the design with potash solution first and then with turpentine, and the job is done.

AN OLD HALF-TONE DIAPHRAGM REVIVED.—Among the first diaphragms the writer remembers trying was a "vignette stop" to get a gradation in the dot. I do not now remember why it was abandoned, but Klimsch & Co., of Frankfort, have patented it under the name of the "Schumacher stop." It is a good idea for use as the large stop, for the reason that while closing up the high lights it keeps a larger portion of the field of the copy in focus than when a plain, large, round stop is used.



THE SCHUMACHER
VIGNETTE STOP.

asks: "Are the Ullman color inks so transparent that the order of the color printing is immaterial? Are the different inks equally transparent? Are they transparent enough to print three-color prints on gelatin or celluloid and mount on glass for lantern slides?" is directed to Mr. Ullman for reply. To settle a controversy: "Can the finer line or stipple be printed from an intaglio plate better than from a relief plate, and, if so, what is the limit for both?" this answer is given: The difference is that if a half-tone, five hundred lines to the inch, can be printed from a relief plate,

then one thousand lines to the inch can be printed from an intaglio steel plate.

DR. ADOLPH MIETHE.—From *Le Procede* is reproduced this portrait of Doctor Miethe, and it is a welcome addition to our collection of portraits of the men who are striving to improve process procedure. Doctor Miethe has been frequently mentioned in this department in connection with his researches in three-color photography. Doctor Miethe was born in Potsdam in 1862; he studied at the universities of Berlin and Goettingen and has since filled most important positions both as chemist and optician, culminating, in 1869, in his being called to succeed the late Dr. H. W. Vogel in the chair of photochemistry of the high technical school of Charlottenberg, of which institution he is now the head. For



M. AD. MIETHE.

several years he has given his attention to three-color photography, the making of panchromatic plate and color filters, and has given to the world the result of his researches. The portrait he made from life, some years ago, of the girl in the red parasol, has not been excelled. Doctor Miethe has devised a three-color projection apparatus, made by C. P. Goerz, that was on exhibition at the St. Louis World's Fair and is now being exhibited in London.

A SPECIMEN RECEIVED.—From the Meisenbach Company, London, comes a lithographed poster in half-tone, 16 by 21 inches in size, that is worthy of notice from the fact that it is more effective than is customary from lithography in a single printing. The screen is fifty lines to the inch and the stop used was a slit, so that the half-tones are continuous lines. The deep shadows are allowed to be broadly solid, while in the extreme high lights the dots are lost, all of which tends to give the subject the broad contrasts so much needed in a poster. This poster was undoubtedly printed from aluminum on a rotary press, and for the limited edition usually required on such jobs should be a more satisfactory way than the relief block for turning out posterwork in quantities of a few thousand.

A LONDON SCHOOL FOR DRAWING, PHOTOENGRAVING AND LITHOGRAPHY.—From A. J. Newton, principal of the London Common Council School of Photoengraving, comes last year's report, fully illustrated with work of the students. In most cases the exhibits of photogravure, half-tone and lithography would be creditable to skilled artisans. The work of

THE INLAND PRINTER.

this school exhibited at St. Louis was very properly awarded a medal. Two important investigations were carried on in the school during the year with the aid of the senior students. One was a comparison of orthochromatic plates, and the other a detailed examination of the performance of twelve different kinds of three-color filters. The results of these investigations were presented as papers and published in the transactions of



"LOOKS GOOD TO ME."

Photo by R. R. Sallows, Goderich, Canada.

the Royal Photographic Society. This question of technical schools for the education of processworkers should be solved in some way in this country. Prof. James C. Monaghan, of the Department of Commerce and Labor, in those highly practical lectures that he is giving from time to time in various cities, describes the valuable results of the technical schools of Germany, Austria and other Old World countries, with a warning that our young American artisan can not compete with the graduate of the foreign technical schools, and that we should protect our young Americans by establishing technical schools here.

USEFUL AT EVERY TURN.

Can not get along without THE INLAND PRINTER. From setting up a baby statement to running the snake column it is invaluable.—*Waldo Taylor, Manager Advertiser, American Falls, Idaho.*

THE LANGUAGE WE SPEAK.

There are perhaps half a dozen errors in which the majority of educated Americans indulge. These indicate that the American standard of culture is not as high as that of the English, for these half dozen errors are not made by persons pretending to culture in England. We might raise our standard decidedly and at once if we could only eradicate six common errors. To get rid of them would probably mean that we were well on the road to literary culture. Here is one of the commonest of the six:

How many well-educated people do you hear speak of "going to lay down for a few minutes," of "setting on the porch at dusk," etc. One wants to ask what they "lay down," what they "set on the porch at dusk." "Lay" takes an object. You can not "lay" without laying something; you can not "set" without setting something. If you "set" yourself, you say "sit"—"I was sitting on the porch at dusk"; if you lay yourself, you say "lie"—"I was lying down for a few minutes."

There is some confusion in the use of these words. It takes a little thought to discriminate meanings. We say, "I lie down now," "I lay down last night." The past form of "lie" is the same as the present of "lay." In the past tense we should say "I laid it on the table," "I lay down in my bed"; "I have laid the book with yours," "I have lain on the couch all day."

The past tense of "sit" is "sat"; of "set" is "set." We say "I was sitting on the porch last evening"; "I will set the flowerpot in the window," and "I set the flowerpot in the window last night."

A hen "sits," but you "set" her; a coat "sets"; a dress "sets well."

We say, however, that the sun "set." This word "set" has nothing to do with the active verb "set"—it is a shortened form of "settle"—"The sun sets—settles in the West."

To know just what is right in each of these cases is not easy. We must think whether the word has, or can have, an object or not. If there is or can be an object, we must use the transitive verb "set," "lay." If there can be no object, we use the intransitive verb "sit," "lie."

Finally, there are the very common mistakes of using "aint" for "aren't"; "it's" for "it is," or "'tis"; "good" for "well" and the frequent omission of "ly" in adverbial forms.—*Office Topics.*

A CURIOUS FACT.

That Cicero had a very clear idea of what constitutes "pi," and that he had an equally clear idea of what might result from the proper assemblage of letters, is evident in the following extract from his "De Natura Deorum":

"Balbus, the stoic, in replying to Vellejus, the epicurean, opposes his atheistical argument that the world was made by chance, and says: He who fancies that any number of solid and invisible bodies could be kept together by weight, and that a world full of order and beauty could be formed by their accidental juxtaposition—from such a man I can not understand why he should not also believe that if he threw together, pell-mell, a great number of the twenty-one letters, either of gold or some other material, the Annals of Ennius could be legibly put together from the forms scattered on the ground."

With this clear perception of the principle of composition, and the known fact that the Romans used hand stamps, both for impressing and printing from inked surfaces, it seems incomprehensible that the art of printing from movable types had to wait until near the middle of the fifteenth century for "discovery." De Vinne explains this on the hypothesis that successful printing from metal surfaces could not precede the discovery of printing-ink; that is to say, the discovery that oil was needed in mixing with color to make an ink suitable for printing purposes and permanency.—*The Stick.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

HANDBOOK OF LITHOGRAPHY.—By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. \$2.10, postpaid.

TO PRODUCE GLOSS ON PROOFS.—“Prover,” New Haven, Connecticut, writes: “I notice in THE INLAND PRINTER something about getting a gloss on the impression. A simple way I practice is this: Dust some soapstone over the proofs and then rub them down hard with a cloth. This makes the ink shine with a brilliant luster.”

THE LITHOGRAPHIC AGREEMENT FOR 1905-06.—The men comprising the unions in the lithographic trade throughout the United States have adopted the arbitration agreement presented by the combined firms, both sides conferring in a business-like manner and both sides making concessions. Thus peace and good will is assured throughout this country for another year.

THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY AND HARVARD UNIVERSITY.—The Massachusetts Institute of Technology and Harvard University have been merged and the new institute is to occupy a site on the Cambridge side of the Charles river and is to be known as the “Institute of Technology.” The faculty is to consist of the working forces of both schools governed by the president and treasurer of both branches. Industrial science is to be the subject taught.

WHEN IS A STATUE NOT A STATUE?—According to our art appraisers in the United States Customhouse, a real statue must be made of stone or it has no claim to artistic excellence. They have barred work made by eminent hands because containing composite materials and therefore have classed this work with manufactured articles. This may be called forcing art upon industry with a vengeance.

“BEN DAY” LITHOGRAPHY.—J. K., stipple artist, New York, writes: “In corresponding with a German firm who desire to engage my services as a stipple artist in their establishment in Frankfort-on-the-Main, I am nonplused by the sentence: ‘We wish to engage you as a stipple lithographer, principally for working the *Rastermanier*.’ I have never heard the word. I can not find it in the dictionary or encyclopedia, nor does any of my union confrères seem to know what it means. I understand German, but am sorry to admit

that I am not equal to this proposition.” **Answer.**—The word *raster* means layer of lines or dots. *Rasterlithograph* is one who works in line technic or one who works with “Ben Day” films, although this expression is seldom used. It would be more proper to say *tangierlithograph* or *carreaulithograph*, meaning “Ben Day” lithographer.

AIR-BRUSH WORK.—“Artist,” Chelsea, Massachusetts, writes: “I have tried the much-lauded air-brush on a sketch on which I proposed to put in the background with that machine, and I will say that it will ever remain machinework. Although I used an instrument which was in perfect order, it was impossible to get an even tint therewith.” **Answer.**—If every one could take an air-brush, or for that matter any other tool, and produce fine results by its haphazard use, there would not be much to learn and wages might reach a very low level. What people are nowadays striving for is the very highest perfection which it is possible to attain by constant practice and painstaking application. There are multitudes in the race for supremacy; many are perhaps striving harder



PIERROT.

than our worthy correspondent did with the air-brush, but will get tired before the goal is reached, the same as he has, but that will not deter the more energetic. This instrument is daily in the hands of some of the most worthy lithographic sketch artists and produces work which could not be equaled by any other means, enabling them to do the work in at least one-half the time.

TRANSFERRING GELATIN-CUT TRACINGS.—“Pressman,” Newark, New Jersey, writes: “I have had some gelatin-cut tracings to transfer to stone for originals and at the same time to answer for keystones. Now, what I want to know is how can I tell when the ink is rubbed out well enough to come

down on the stone without making a blurred line? My lines are not sharp." *Answer.*—Use good transfer ink, rub it well into the lines, and then rub it out again with a cloth until there is no ink visible upon the gelatin surface. You need not be afraid to rub away too much of the ink unless the tracing has been cut very shallow. Now, in order to get the lines perfectly clear, take a clean piece of cotton cloth and rub over the entire work once more with a firm, even pressure. This takes the last scum of transfer ink off the gelatin, which is what causes the smudged lines if left on during transferring.

INTAGLIO STEEL-PLATE PRINTING.—C. H. F., Fremont, Ohio, writes: "Will you please answer the following questions on the limit of the capabilities of intaglio steel-plate printing by any method whatever: (1) What is the diameter of the finest



GRISETTE.

color-ink line, blue, yellow or crimson, printable as a solid color line under any practical conditions? Is the diameter as small as one-thousandth or one-two-thousandth of an inch in fineness or even more, as a solid unbroken line when seen under the microscope, the printing being from an intaglio steel plate with heavy pressure? (2) Can the varnish color-inks be printed with an intaglio steel plate, or is a special printing-ink required for this purpose? (3) Does steel-plate intaglio printing give a finer or sharper cut line of a given diameter than relief metallic plate printing, and, if so, why? (4) Are lithographic color inks the most durable to light, and, if so, can they be used for intaglio printing from steel plate or intaglio plates? (5) What is the price of steel plates, such as you use for intaglio steel-plate printing, 4 by 5, 5 by 7, 8 by 10 inches?" *Answer.*—(1) The microcosm of intaglio engraving and printing is a subject upon which a volume could be written. The minuteness of such an engraved line depends

upon (a) the closeness, hardness and polish of a steel plate; (b) the perfection of the burin, the tool with which the line is engraved; (c) the mechanical means employed to charge this line with a substance suitable for printing; (d) the mechanical means employed to clean or wipe the surface so as to remove all ink from it, but leave a sufficient amount of it in the line; (e) the condition and degree of reduction of the atoms of coloring matter composing the ink; (f) the nature and texture of the substance commonly called paper upon which the line is impressed by printing; (g) the power and perfection of the press, in which is also included the fineness of the blankets used. The diameter of the finest ink line printable as a solid is about the four-thousandth part of an inch. Of course, such lines can not be cut deep and close together, say about the twenty-five-hundredth part of an inch apart. (2) The varnish inks, at least some of them, are printable on steel plates, but only under certain conditions, the amount of varnish being smaller and the consistency much greater than in type or lithograph inks. (3) Steel-plate intaglio engraving furnishes a finer line than an etched line, the former being V-shaped and the latter U-shaped, and therefore the latter carries more ink and is more liable to blur, but, on that account, is more useful for artistic effects in printing etched work. A rilievo line can never produce as fine a line as intaglio, because the ink rollers, being of a soft, pliable nature, passing to and fro over the projecting line, will always force some of the ink over the edges of the line; besides, the impression is only a coloration of the paper, but the intaglio line is a *projecting* line with an actual body of ink material and is therefore of brilliancy and life. The great power of steel-plate engraving lies in the fact that a number of lines of exactly the same breadth can be so cut that they will exhibit different degrees of relief. (4) Lithographic inks are ground with less care than steel or copper-plate inks and the latter are of greater consistency, because used when the plate is warm; besides, the lithographic mode of printing is more a rilievo printing and not at all comparable with intaglio printing. The coloring substances are the same in all inks. Some coloring materials can not be ground down fine enough for plate use on account of the grit, some will form chemical combinations with the metals, and some are not permanent, it makes no difference whether used for lithographic, type or plate printing, but it can be stated that, on account of the greater body of the ink carried on the line of an intaglio impression, the same may last longer against the light. (5) Prices of plates will be given by any of the firms advertising in THE INLAND PRINTER. First-class photo-process supply houses also furnish plates.

SNIDE LIGHTS ON TYPOGRAPHICAL HISTORY.

Jost Amman had completed his great work "The Book of Trades." He regarded the pictures of his typefounder, engraver and illuminator with satisfied eye. "Twas a happy idea, to have these fellows all sitting at their work; had I made them stand for ten hours I would not have been a(m)man."

Meerman was nettled at the success of Schoepflin's "Vindicia Typographicae." "I must do something for my reputation," he groaned. So, without facts, he hurriedly wrote his delusions which have kept bibliographers guessing ever since whether Coster "poured" his wood type or cut it from the side of a tree with a hatchet.

Gerrit Thomaszoon was proud of his ancestor, Coster. "Seems to me," he mused, "all those works by an Unknown Printer, now in the Haarlem Museum, ought'n to go beggin' like that for a father." Thereupon he bribed the town clerk to rig up his pedigree, to the great joy of the museum authorities. This was the origin of the Legend of Haarlem, and incidentally started that never-to-come-off smile we see on the face of Hollanders to this day.—*The Stick.*



BY GEORGE SHERMAN.

"In preparing your line of argument, see that there is a knot in it to keep it from slipping through the reader's mind without convincing him. The tailor who neglects to make a knot loses his stitch."—*Jed Scarboro.*

A good advertisement has a well-defined story to tell. The Monday morning's announcement of a department store may be devised to arouse interest through a special sale of a seasonable commodity; or it may hinge upon an offering of remnants, which invariably appeals to the economical housewife. The announcement for Tuesday may call attention to a special bargain sale of wearables; or on some other day, perhaps, it may talk of inducements to the holiday shopper; or the special merits of an exclusive fabric, well-chosen to attract buyers at that season. These are knots in the thread of successful advertising talk for a department store. They are subjects, each chosen to be of pointed and seasonable interest, and they have an effect upon the general business of those particular days likened unto the importance of a special sale of suspenders in the improvement of trade in trousers.

It does not improve the value of advertising in any line of business to be too general—or to attempt to cover the details of a business after an exhaustive fashion. Rambling descriptive lacks the knot that holds the stitch. The weakest advertising for a printing business is usually of the kind that harps upon the subject of printing, even though it may repeat again and again the shop-worn phrase "Our printing is the best and our prices are the lowest." For, is it not a fact that even those who print badly and indifferently are ever advertising in like fashion? No use in advertising your print-shop if your story does not contain a knot that will keep it from slipping through the minds of your readers.

"Any maneuver calculated to make a good impression is fair in love and advertising. A clever coating is often necessary to make a wholesome pill of truth go down smoothly."—*Jed Scarboro.*

That's one kind of a knot and a good one to tie frequently in your line of talk. Tell another story—not a story bound and gagged with the severity and harshness of printing technic—but have your knot placed so that the reader will get impressions of the goodness of your products.

ONE of the best booklets that has reached this department recently comes from the press of the Wright & Joys Company, Milwaukee, Wisconsin. It is full of knots, and they are all tied at the right place. "When you can't fish—mend your nets. A little talk on the strenuous art of angling for the elusive dollar." That's its title and there is nothing commonplace or tiresome about its contents, either. Among the many interesting paragraphs in this booklet is one that says: "The only difference between tarpon at Palm Beach and perch in Lake Michigan is about \$200 and a dress suit—any way, a real successful perch fisherman might be satisfied with home-made gout and still have, in his way, just as much sport. All printing need not be 'de luxe'; there's satisfaction in the simpler things, if properly executed." And then to define this subject of fitness in printed things, the book continues in the following manner, still adhering to this nicely woven story of angling: "You can't make a big haul with a broken net; neither is cheap tackle advisable for cheap fish. One who would sell you a clothesline for flycasting wouldn't seem to know much about brook trout; and the man who merely does job printing, without regard to its purpose or appearance, is quietly passing along with many others of the 'also-rans.' Nowadays there's less 'job printing' and more 'think' in

successful advertising." This last sentence contains a knot that holds exceptionally well when tied in a line of printing talk. If you can prove to a man that a goodly quantity of brains is a substantial factor of your printing business, he will forget the homely phrase "job printing" entirely, and look upon you as a creator of rare things of intrinsic and artistic merit—things that possess quality and drawing power. Like the department-store advertisement, you should make your talk of immediate importance—chosen to stimulate interest in present styles of composition and written and printed in a manner that shows you are alive to the modern tendency of publicity.

THE power of brevity is exemplified in a little folder issuing from Frank W. Black, Chicago. The argument is convincing and the printing is a witness thereof. "Black: He Prints," and at the same time sets forth who pays for his efforts in the following manner:

When you go around from printer to printer getting bids on a job and then giving it to the lowest bidder, you get an indifferently good job—one with no particularly good points—one that sells no goods for you. Then who pays the printer? *You do.* When you pick out a good printer, giving him all your work, educating him to an idea of your needs, and paying a fair price for the work you get, your printed matter necessarily creates a favorable impression for you and what you offer, and becomes a factor in selling your goods. Then who pays the printer? Your customer. *He does.*

"ETERNAL FITNESS" is the title of a booklet filled with profound advertising philosophy. It is an evidence of the kind of business-bringing creations that have done so much toward placing Corday & Gross, Cleveland, Ohio, on the top rung of the ladder of success. The booklet is 3 by 12 inches in size, printed on white deckle-edge paper, with an embossed cover. A splendid half-tone illustration is tipped on. "What is result-bringing ability?" This trenchant question is answered in most satisfactory style:

Every tradesman says: My mouse trap is of merit—strong, well designed for its purpose, durable; therefore economical, though it costs a trifle more. But he who is smart enough to make his good trap known through printed matter that's equally good—he suggests goodness by that very act; he's smart enough to use good argument, too. The quality of printing is a large part of the argument—if that is good, the argument most times convinces. "Conviction is result-bringing ability."

A BOOKLET full of sparkling wit and splendidly adapted philosophy that will cheer the recipient and profit its publisher,

has been issued by Linn, The Printer, Columbus, Ohio. It is styled "Linn's A B C Book"—a book of jingles—and is illustrated with grotesque caricatures selected from the American Typefounders' Mission Toys. It is a clever chap-book—modernized with good paper, presswork and typography.

A BOOKLET of well-worded sentences, with "biting" qualities—stylishly set and printed in Chandler & Price fashion—



BLACK HE PRINTS



A Is for A-dam,
Al-pha-ber, Ad-ver-tise,
The last is done Al-ways
By those who are wise.



B Is for Bar-num
And also for Best,
But with ad-ver-si-ers
"Book-let" Beats all the rest.



THE INLAND PRINTER

has just been issued in the interest of "The Expansion System of Printers' Blocks," by these well-known makers of presses. It is styled "A Master Printer's Monologue."

"GO FOR THE THING YOU WANT." This title on a unique folder from the Herrick Press, Chicago, is illustrated with a "howling dervish" mounted on a flying steed. All that has been said in this folder appeals forcibly. "Go for the thing you want. You can get anything you ask for, providing you make a straightforward appeal."

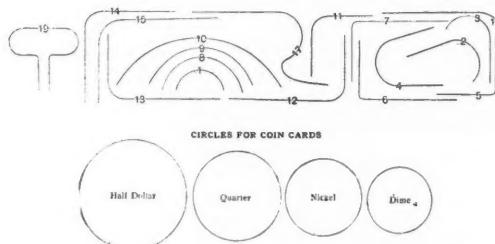
THERE must be something unusually fascinating about a habit that a man can't relinquish. If it's a good habit he profits in its enjoyment. The Matthews-Northrup Works, Buffalo, has formed the habit of sending out those valuable little monthly "Pocket Reminders." They undoubtedly find enjoyment in doing such good work and profit by the results it brings.

THIS is how the Hibberd Printing Company, South Bend, Indiana, invites attention. The idea is a splendid one and merits favorable returns.

The Hibberd Printing Company
At Home
on and after Wednesday, February the twenty-second
nineteen hundred five
at their new location, corner Polk Street
and Hibberd Court.
The most centrally located printing office in
South Bend.
Your presence is desired at any time.
WITH OR WITHOUT ORDERS

DEVICES.

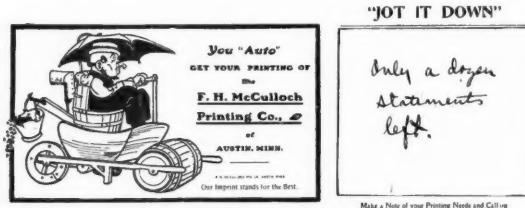
INGENIOUS advertising novelties and die-cut creations that may be produced with steel cutting-rules on a Gordon press have been shown in articles on this subject in previous issues of THE INLAND PRINTER. Further to facilitate the building of cutting forms, the American Type Founders Company has



just placed on the market a number of steel-rule cutting-designs, such as circles for coin-cards, odd laps, closures and round corners, etc. Some of these designs are illustrated herewith.

A CLEVER idea in the shape of a desk blotter was recently created by the Tribune Company, New Albany, Indiana. It has been a custom with this house to send out a regular monthly small blotter. The type-form of this blotter was printed on the large desk-blotters in a manner that would deceive the eye to recognize it as an actual blotter lying close at hand. Mr. Peters, of the Tribune Company, explains the scheme further, as follows: "The scheme is to furnish two or three small blotters with the desk-blotters, and while the advertisement on the desk-blotter is where it will attract the eye, we hope to get the benefit of the advertisement in persuading the person using the desk-blotter to reach for the impression of it in mistake for one of the small loose blotters."

Two of the best blotters received this month are reproduced. They come from the shop of the F. H. McCulloch



Printing Company, Austin, Minnesota. "A small order of envelopes" sets forth the capacity of this house in a con-

THOMAS TODD, Boston, has shown what can be done in the creation of an artistic calendar-design, unassisted by engravings. The March number breathes of freshness, and it is enlivened by one of his characteristic home-made poems.

"WITHOUT the resolution in your hearts to do good work, so long as your right hands have motion in them, and to do it whether the issue be that you die or live, no life worthy the name will ever be possible to you; while in once forming the resolution that your work is to be well done, life is really won, here and forever."—John Ruskin.

No man has ever been successful in any business who did not continually strive to attain better things—few men with the resolution in their hearts to do good work have failed. In a neat folder Irving K. Annable, Boston, says:

We have built our business on the basis of good work—doing it right—and doing it promptly. We do not mean to say that we do nothing but high-priced work, for, on the contrary, you will find our charges to be moderate. But we do give to all our orders careful and intelligent attention. We plan and lay out the work with proper regard for every detail, and at every stage in its progress it receives the full benefit of our best endeavor.



A Small (?) Order of Envelopes

300,000 Envelopes turned out of our printing office within 30 days could hardly be considered a small order, for the fact still remains that we did it. This is not only a credit to us, but a credit to Austin with every one who sees it. We are the ONLY PRINTERS IN THE STATE OF MINNESOTA and all of the work done in our own office by Austin labor. You need not get outside help, for we have the best men in the business and the best rates and careful attention. "Small orders thankfully received—Larger ones in proportion."

THE F. H. McCULLOCH PRINTING COMPANY
Contracting Printers. Phone 29. Austin, Minnesota.

vincing manner. Still better is the clever blotter with a miniature scratch-pad attached. Its utility enhances its preservative qualities.

THE Phillips' Service, Louisville, Kentucky, has discovered an effective remedy for a disease among advertisers that so frequently develops through lack of the initiative. The preparation is served in capsule form, and it is sent to the afflicted in a neat little box labeled "Nerve Tonic." An enclosed cir-

cular reads: "Publishers' Tonic, for stimulating the entire system. Dose: Open capsules and absorb mentally. Repeat frequently until satisfactory results are ascertained. Doctor Wiseman." The dose consists of a small circular full of stimulating advice to prospective users of printed advertising matter.

MUCH inventive genius is revealed in the attractive die-cut novelties sent out each month by the *Philadelphia Ledger*. The carrier in the illustration was printed on a handy sized



desk-card, and the newspaper under his arm is an actual miniature reproduction of the *Ledger*. It is held secure by being passed through two die-cut slits.

TABLOID PAPERS IMPOSSIBLE.

A correspondent of the *New York Times*, who suggested that the pages be made smaller and more numerous, to facilitate handling, was told:

"The suggestion is not new, but it has almost always been made by those with no knowledge of the practical difficulties that lie in the way of its adoption. The manufacturers of newspapers know quite as well as the readers thereof that a small page is more easily handled than a large one, and they haven't the slightest objection to the small page, as such. Indeed, when presses of the modern type came into use the size of newspaper pages was reduced all over the country, and now very few of the old 'blanket sheets' are to be found, but the reduction can not yet be carried very far without reaching limits, partly mechanical and partly economic, that are not safely to be passed. Pages comparatively large save both time and money in getting out a paper. The size of most weekly and monthly publications shows plainly enough that the money price of increased convenience is paid willingly enough, while the fact that daily newspapers, which must be made in great numbers and with great speed, have for years remained about what they are now is evidence that the consideration of time simply can not be ignored. Our correspondent and others who may have been inclined to give the same advice that he does may rest assured that their wishes in this matter would be heeded if it were practicable. It is not."

Written for THE INLAND PRINTER.

COLOR MIXING IN PRINTING.

BY E. F. W.

THE printer frequently is given a piece of cloth, as a color sample, and required to match it on paper. He generally strikes a pretty close match to the sample when mixing the color in the mass on the stone, but when it comes to be printed on the paper it is oftentimes away off. It is one thing to mix a color on a stone, tap a little of it on a paper with your finger and thus strike a shade, and another thing to charge a roller and transfer the ink to the paper through the medium of the press. In the first place, it must be remembered that a piece of cloth is usually of a texture different from paper. A textile fabric may be of coarse fiber, it may be transparent, or it may have a glossy appearance or it may have a volatile sheen which is changeable by every turn to the light. A texture can only be reproduced by an engraved plate or by embossing; transparency of color is obtained by adding varnish to a color besides, of course, taking such colors which possess natural transparency. In addition thereto, the ink should not be allowed to flow too freely from the fountain. Glossiness is produced by the addition of varnish and bronze dryers, siccative, etc. Sheen in the ink is effected by adding an aniline dyestuff to the ink. Heaviness of appearance is obtained by mixing white lead with the ink. A lesser degree of opacity is gotten by using magnesia instead of white. The flow of ink, the nature of the form, paper and impression must all be considered. It often happens that a sheet must be printed twice in order to get a sufficiently solid body of ink on it. A granulated appearance of the color is produced by adding a saponaceous, or better still, a spirit varnish to the ink; this requires a constant agitation of the ink in the fountain. In order to obtain a velvety or granular appearance on certain subjects, a powder, which may be made of a great variety of different materials, is dusted upon the impression, much upon the principle of bronzing, printing the form, of course, with a strong, adhesive varnish, mixed with a similar color. In judging colors outside of these special manipulations, it must be borne in mind that the peculiarities of textures or fibers are out of the question and only the general underlying color is to be aimed at in the reproduction upon the press. In order to accomplish this, two pieces of paper, either white or light gray (neutral in color), should be procured of, say, three inches square, in the center of which are cut openings about one-fourth of an inch square. Take up some of the ink from the stone with a cork or rubber and impress it upon the paper to be printed upon. When this is dry, lay one paper with the slot cut out over this color and the other paper with the slot cut out over the cloth to be matched. This will allow a study of the composition of the color and it can be easily determined whether a little warming or cooling is required. To brighten the shade, add a little of the major color; to deaden, use either black or brown or gray, always taking care not to use a color which will combine with the dominant shade into a complementary and thus throw the color in an entirely different direction from what was intended: The printer should therefore study the principles and theories upon which colors are based. An all-important subject is the paper stock; this may be of a porous, absorbent body, it may be of a high glaze or finish, it may be soft or pulpy, it may be thin, it may have a tint of a warm or cold hue and numerous other peculiarities, all of which enter into the study of printing, if one would wish to excel in the art.

HIS FIRST LOVE.

I have been a reader of THE INLAND PRINTER ever since I first saw a copy of the book, which was over a dozen years ago. I consider it invaluable to an up-to-date printer.—W. S. Lyon, Geneva, New York.



BY CHARLES W. PAFFLOW.

Under this head it is aimed to give a monthly summary of the important happenings in the field of the graphic arts in other lands. Exchanges are solicited with leading German, French, Italian, Spanish and Russian trade publications. Communications and specimens of foreign work are respectfully invited.

UN MUSEE DU LIVRE A BRUXELLES.

Petitioned by more than sixty leading printing firms and individuals of Belgium to establish a museum of the graphic arts in Brussels, the minister of commerce and labor delegated Messrs. Edmond Gregoir and J. Van Overstraeten, president and secretary of the Cercle d'Études de Bruxelles, to proceed to Germany for the purpose of investigating the various graphic art schools in that country and particularly to study the far-famed "Book Museum" of Leipsic.

These gentlemen reached Leipsic on January 7 last, where they were warmly received by the various typographic bodies, and every opportunity was afforded them to study the subject in hand. They visited the Palace of the Book Industries, the Academy of the Graphic Arts, the School of Professions and many private establishments. On January 11 the delegates left Leipsic for Dresden and Berlin, where they met with a like fraternal reception and where they made a thorough study of the leading printing institutions.

Their report is now before me, and a more pleasing and neatly executed booklet than "Un Musée du Livre à Bruxelles; Rapport Présenté par Edmond Gregoir et J. Van Overstraeten" has not reached my exchange table in many a day. It is printed from Linotype slugs in brown ink and slate-colored triangular vignette borders on superfine paper. It contains some eighty octavo pages, replete with the most interesting data concerning the noted Leipsic Museum, and much useful information about the printing industry in Germany, embellished with several interior and exterior views of the Leipsic institution.

The report is addressed to the minister of commerce and labor of Belgium, and its purpose is set forth in the following preface:

"The idea of establishing a museum of the graphic arts at Brussels meets with approval on all sides and seems in a fair way of realization. . . . Our visit to Germany resulted in obtaining so vast an amount of information to the end in view that, despite our efforts, the report we have the honor to submit does not begin to contain all we have learned on the subject."

"Besides the many exhibits in the Typographical Museum of Leipsic, which called forth our admiration, we were enabled to inquire into many details of practical professional instruction in the various departments connected with the bookmaking industry. A visit to the technical schools, printing-offices, photoengraving establishments and binderies of Germany, where one can see the latest improvements in practical operation, will show that that country occupies an artistic position superior to that of any other country on the continent, and it is this that convinces us more than ever of the necessity of realizing a project which will give a fresh impetus to the bookmaking industry of Belgium."

The following is an outline of the program of this institution:

"A permanent exhibition of work and the materials employed in the bookmaking industry (typography, lithography, engraving, bookbinding and everything that is connected with the business).

- " Practical demonstration of all new inventions.
- " Organization of a retrospective exhibition of books.
- " A technical library of the Cercle d'Études.
- " Translation of all interesting subjects appearing in foreign technical publications.
- " Organization of an international exchange of printed matter."

THE FRENCH NATIONAL PRINTING-OFFICE.

In view of the present agitation on the part of the French employing printers against the government doing its own printing, the following brief sketch of that institution will be found interesting:

Francis I. first appointed a "royal printing-office" in 1538, but the civil wars of the League interfered with its development till 1615, when Savary de Brèves, who had been French ambassador at Constantinople, brought from Rome a printer named Etienne Paulet, under whose supervision various fonts of Oriental type were made. The Imprimerie Nationale was really founded by Louis XIII. in 1640. It languished and almost died during the Revolution, was revived under Napoleon, and met with bad days again at the restoration, but from 1848 to the present day again took its place as the chief printing-office in France.

The Imprimerie Nationale, in the rue Vieille du Temple, Paris, claims to be the best equipped printing-office in the world, and is said to possess twenty-three hundred different faces of type, including those of the principal Oriental languages. A newspaper account of the visit of Pope Pius VII.



SPRING.

to this institution a hundred years ago reads: "Mr. Marcel, the director of the office, received the Holy Father with a Latin address. As often as the Pope passed one of the 150 presses it printed a pater noster in a different language—Hebrew, Chaldean, old and new Arabian, Syrian, Armenian, Persian, Malayan, Chinese, the languages of Java, Hindostan, Mongolia and the Tartar dialects. Altogether there were used on this occasion seventy-five European, forty-eight Asiatic and twelve African languages."

The Imprimerie is situated in one of the historic old hotels of Paris, it formerly having been the residence of the celebrated Rohan family. There is an interesting museum attached to the office which is open to the public one day a week.

The laws provide that the Imprimerie shall work exclusively for the government, the only exception being in the

case of books relating to languages, the characters of which are not to be found in other offices, when the author or publisher has applied for permission to have the work executed at the national office. It performs all the printing for the republic — laws, ordinances, reports, treasury bonds, the proceedings of parliament, etc.

There are six departments, one of which is exclusively devoted to the printing of the *Bulletin de Lois*, and another is entirely engaged in Oriental work. There are employed some 1,250 persons, 350 of whom are women. The director's salary is \$3,474 per annum, the submanagers receive from \$868 to \$1,158 annually, foremen about \$772, and proofreaders from \$579 to \$965 per year. Compositors earn from \$6.75 to \$9.65 a week, except those who work in Oriental languages, who earn considerably more. The compositors work largely by the piece at rates fixed by the ministry of justice.

photographer of that town. Germany was also the birthplace of the ordinary postal card, which was introduced by Dr. von Stephan, the German postmaster-general, in 1865.

The most artistic cards are those produced by the Italians, many of them representing famous paintings, in color as well as in outline. The latest specimens are those imitating oil paintings of towns, cities and choice bits of scenery. So great is the demand for these cards in Europe that when a customer enters a restaurant or a saloon the waiter brings him a postal-card album before inquiring what he will have to eat or drink. A fairly complete collection of cards comprises at least a half dozen and sometimes as many as a hundred photographs of the principal cities of the world.

Mailing cards from Japan present many striking scenes of the war nowadays. One card, for instance, lately received in this country, has upon it two pictures of the army review held



— From *One-Type-at-a-Time*.

Wages amount to 2,700,000 francs per year. The total receipts for 1902 were 7,300,000 francs and the disbursements nearly as much, the profits being about \$20,000. The Imprimerie turns out 100,000,000 sheets, or 3,300,000 volumes of 30 sheets each, in the course of a year. There are 2,000 tons of type, valued at 7,000,000 francs.

ILLUSTRATED POSTAL CARDS.

It is estimated that Germany manufactures over a billion illustrated postal cards annually, or about nine-tenths of all the cards produced. The majority of cards apparently issued by American houses, reproducing scenes in this country, are made in Germany. The negatives are taken by local photographers, sent to the other side and returned.

One firm in this country, however, manufactured last year twenty-five thousand varieties of illustrated cards, and while the industry is still in its infancy here, it promises to become as popular with us as it is on the other side of the Atlantic. Some collectors have already as many as twenty-five thousand different varieties, many of them of the most beautiful and artistic character.

The idea originated in Germany, the first specimen having been a view of Passau printed on a postal card by a German

in Tokyo in November of last year. There is also reproduced on this card a bar of music, presumably an army bugle call. There are legends in Japanese characters on each side of this card, and the title explaining the pictures is printed in English.

Another Japanese mailing card with a war picture for its illustration has likewise legends in Japanese on either side, one of these inscriptions being in gold. The title of this picture, as printed in English, is, "Our Combined Squadron Steaming Toward the Enemy."

SCHOOLBOOKS AND THE CHILDREN'S EYES.

Under this title the *Büch- und Steindrucker* for March says: "In these strenuous times, when the school has been diverted from the ideal aim of developing the best that is in the mind and the body, it must still be the end to be wished to keep the school well abreast with other working places in the matter of hygiene.

"Passing over other ills and diseases, which may arise in the schoolroom, our periodical takes up the injuries to the eyes of the children. A distinguished oculist, Dr. Hermann Cohn, of Breslau, found one thousand out of ten thousand school children shortsighted. In the public schools, the percentage of shortsightedness is nearly seven per cent; in the

'real' schools, where the demands on the pupil are greater, the percentage is nearly twenty per cent, while in the 'gymnasium,' where the requirements are the most severe, the percentage is over twenty-six per cent. This shows that the amount of work put on the student, which calls for a corresponding amount of work by the eye, affects the eyesight in proportion to the amount of eyework to be performed.

"The principal cause of injury to the eye, however, Doctor Cohn finds in the bad type and in type too small for schoolbooks. Then he goes on at length showing how schoolbooks should be printed in order to insure the minimum strain on the eyes of the children. With the large number of children wearing spectacles in our primary schools, the question, How should schoolbooks be printed, is one that ought to appeal to many persons."

ADOLF MENZEL.

All the German publications representing the graphic arts, and many others besides, are giving biographical sketches and pronouncing eulogies on Adolf Menzel, who has recently gone



JUNE.
Suggestion for Booklet Cover.

over to the majority, bordering on his ninetieth year. Menzel was the father of the graphic arts in Germany in so far as they were appropriated to the periodical press. He had the soul and the eye of an artist and the hand to execute the images which his brain produced.

He was born in Breslau, but when quite a youth he with his mother and his brothers and sisters removed to Berlin. His father had taught him drawing, and he began in Berlin the work of mercantile lithography and designing advertisements, and by specimens of this work he was recognized far and wide as belonging to the guild of artists.

Three volumes of his historical investigations contain 453 lithographs, which he produced in fifteen years, among which are thirty in colors. He was also a master in the art of engraving on wood.

FRANCE.

WHAT shall be the status of women machine operators, is the burning question with the French printers.

THE French governor in Indo-China has discontinued the government printing-office at Saigon and let the work to private contract.

M. CLER, owner and publisher of the *Courier de la Creuse*, at Paris, wishing to retire from business on account of his health, has made a gift of his printing-plant and journal to his employees.

At a recent meeting held by the Mutual Aid Society of Bookstore Employees at Paris, the condition of the organization was reported as very prosperous. Funds in hand December 31, 1904, 343,265 francs, an increase of 17,370 francs over the preceding year. The total membership is 543.

THE financial report of the federation of printers in France for the last quarter of the year 1904 shows: Receipts, 212,562 francs; expenditures, 16,388 francs; balance on hand, 196,174 francs. Due from sections to federation, 105,191 francs; from federation to sections, 59,586 francs; total available funds, 241,779 francs.

THE *Informateur* sums up the circulation of the Parisian newspapers as follows: *l'Action*, 55,000; *l'Aurore*, 28,000; *l'Auto*, 70,000; *l'Autorité*, 40,000; *les Courses*, 18,000; *l'Echo de Paris*, 100,000; *l'Eclair*, 98,000; *le Figaro*, 32,000; *le Gil Blas*, 10,000; *l'Intransigeant*, 66,000; *le Journal*, 750,000; *la Lanterne*, 42,000; *la Liberté*, 22,000; *la Libre Parole*, 66,000; *le Matin*, 400,000; *le Monde Sportif*, 30,000; *l'Officiel*, 26,000; *la Patrie*, 90,000; *le Petit Journal*, 800,000; *le Petit Parisien*, 1,500,000; *la Petite République*, 72,000; *la Presse*, 70,000; *le Radical*, 48,000; *le Rappel*, 20,000; *la République*, 4,500; *le Siècle*, 3,000; *le Soir*, 4,000; *le Soleil*, 22,000; *le Supplément*, 96,000; *le Temps*, 35,000 and *le Vélo moyenne*, 30,000.

GERMANY.

Der Buch- und Steindrucker for March contained a well-executed three-color engraving of the "Woman or the Vase," which appeared in THE INLAND PRINTER some time ago.

THE German Printers' Union has a balance of 3,649,897 marks. In the third quarter of 1904 the income was 551,811 marks and the expenditures 594,811 marks. In the summer months the income is less than the disbursements, but this deficiency is made up in the increased receipts and decreased expenditures in the winter months.

PAUL BAEHRE writes to the *Buch- und Steindrucker* from London that the daily press in America is two centuries ahead of the daily press in Europe. The principal excellence which he sees in the American press is the headlines over each article, which informs the reader of its contents, so that he can pass it over if without interest.

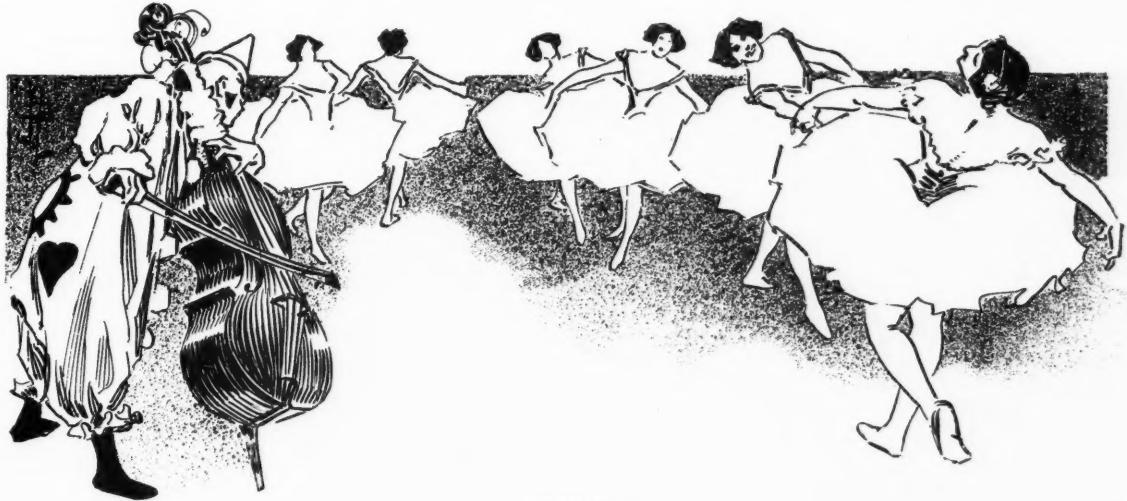
A GERMAN trade paper characterizes as specially American an agreement between the editor of the *Post*, of Dallas, Pennsylvania, and a clergyman of that town, according to which the editor receives half of the wedding fee from the minister in consideration that the former furnish the wedded pair his paper free for one year in addition to a glowing account of the wedding ceremony.

OUR federated government of so many independent States in one union always has been and always will be a stumbling block to foreigners. A Mr. Brandt, in giving an account of the Government Printing-office at Washington before the Typographical Society of Hamburg, said that in this giant establishment was done the government printing of the forty-eight States.

ARRANGEMENTS are being made at Vienna for the erection of a statue of the late printer Karl Scherzer. On becoming a journeyman printer, in 1844, he devoted himself to scientific studies, and in 1857 accompanied the Archduke Maximilian on

a tour of the world. A full description of this tour by Scherzer appeared simultaneously in several languages. He was afterward raised to the rank of knighthood by the Emperor of Austria, and was later ambassador and plenipotentiary.

THE following maxims about advertising are published in a recent issue of the *Buchdrucker Woche*: "One insertion is no advertisement; to stop advertising when business is dull is like tearing away a dam when the water is low; he who sows advertisements shall reap a harvest of orders; an advertisement must be striking to attract the attention of the public.



THE BALLET.

Business men who advertise once every three months forget that most readers do not remember what they see in a newspaper longer than seven days. Do business with people who advertise, for they are intelligent, and thou shalt profit by so doing."

ONE of the ablest and most exhaustive trade reviews in Germany is the *Papier-Zeitung*, published twice a week at Berlin by Carl Hofmann, price \$1 a year. In a recent issue it seeks to account for the disparity in speed between the American and German Linotype operators, and says in substance: "It is reported that the seven principal English dailies of Chicago employ machine operators of whom five produce 7,300; twelve, 6,900; seven, 6,800; fourteen, 6,300; thirteen, 6,000; eighteen, 5,800, and twenty-eight, 5,300 ems on an average per hour. Operators in Germany do not average over half of this for the following reasons: (1) In America the operator does nothing but finger the keyboard. To every four machines there is a machinist to keep them in order, while in Germany every operator is his own machinist. (2) The English language, owing to its shorter words, fewer capitals and uniformity of type, makes for greater speed. (3) Most important of all is the fact that the Americans have typewritten copy, while the Germans lose much time and torment themselves over all kinds of obscure manuscript."

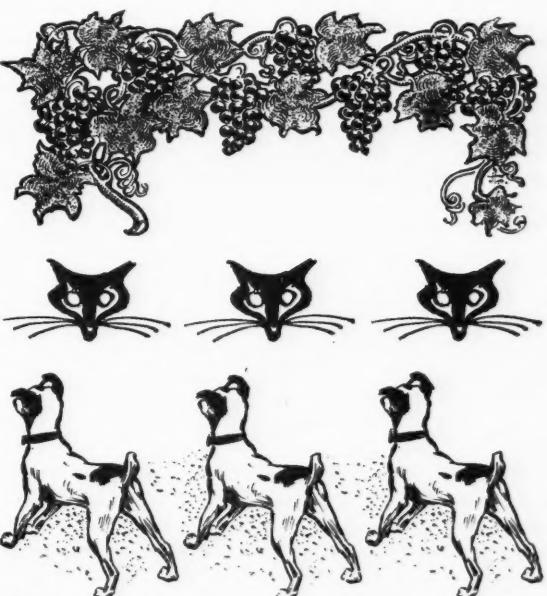
GREAT BRITAIN.

THE last quarterly report at the general meeting of the representatives of the English printers shows 11,455 unions, disbursements of £8,986, and £52,364 in the treasury.

AN extraordinary meeting of delegates of the printers' union of Scotland was recently held at Glasgow to consider the problem of female compositors and its regulation. Out of 1,086 printers employed in Edinburgh, 700 are women; also in Aberdeen and Perth they constitute a large proportion. It

was hoped that the meeting would reach a final solution of this vexatious question, but such was not the case, which gives occasion to the *Scottish Typographical Circular* to remark: "It appears as if the £100 which our union has spent on this convention has had no other effect than to give the delegates a good time."

WELLINGTON (N. Z.) Linotype operators are greatly dissatisfied with a recent decision of the arbitration board to the effect that seven thousand ens per hour is to be the minimum product of an operator to command the scale of \$16 weekly for day or \$18 for night work. Heretofore the requirement was



DECORATIVE BITS.

THE INLAND PRINTER

pay as their male colleagues, and that apprentices are to be permitted to learn to operate typesetting machines after one and one-half years' work at the case.

MISCELLANEOUS NOTES.

A NATIONAL publication society, with a capital of 65,000 pesos, has been organized at Santiago de Chile for the purpose of publishing native and foreign works. The plant has been ordered from Europe.

ST. PETERSBURG has now a trade paper in the interest of book dealers, entitled *Bookdealers' Exchange*. It is the first journal of its kind in Russia. Its editor and publisher is N. H. Martinov, well known to the book trade.

THE *Noticias Gráficas* says that the printing industry of the United States, which a few years ago occupied the eighth place among the industries of the country, now occupies the fifth rank, with twenty-eight thousand establishments.

AN exceptionally meritorious exponent of the graphic arts, under the title of *Nordisk Boktryckerkonst*, reaches us from Sweden. It is a new venture which deserves a full measure of success. Published monthly at Stockholm by Hugo Lagerström.

NORWEGIAN postoffice records for 1905 show that there are 510 newspapers published in that country. Christiania alone prints 216, Skien issues 91 and Bergen publishes 32 papers. The subscription prices vary from 10 öre to 17.50 crowns per annum.

Les Annales de l'Imprimerie, a carefully edited, most attractive and highly creditable printers' magazine, is a welcome visitor to our exchange table. It is published monthly at Brussels, under the auspices of the *Cercle d'Etudes Typographiques de Bruxelles*, and is in its fourth year.

A COMMITTEE was named by the Spanish government which is to devise means for the celebration of a national fête in commemoration of the first publication of "Don Quixote." The seventh, eighth and ninth of May are holidays in Spain, and one of these days is to be set apart for the said celebration.

A NOTABLE increase in the number of newspapers is to be recorded from Japan during the present war. In a single month eighty-nine new dailies have made their appearance. All together there are 4,500 newspapers and periodicals, of which 2,300 are daily publications, and 120 of them are published in Tokyo. The *Dissi Skimpo (New Times)* has a circulation of four hundred thousand.

ACCORDING to *Noticias Gráficas*, a printing trust was recently formed in Chile under the name of *Sociedad anónima de Imprenta y Litografía del Universo*, with a capital of 1,250,000 pesos. Its object is to absorb all leading printing plants in Valparaiso and Santiago de Chile. The provisional directory is composed of Messrs. G. Helfman, G. Arrigada, G. L. Plummer, G. R. Santa Maria and T. E. Plate.

L'Arte della Stampa, under the title "Journalism on the High Seas," says that eight of the Cunard transatlantic steamers have installed printing-offices, and that every morning during the voyage there appears the *Cunard Daily Bulletin*, printed the night before. Not only the ship's log and any other matters of interest occurring are printed, but a Marconi apparatus furnishes news from the dry land.

THE latest turn of affairs in Russia has brought about an improvement in the condition of the printers throughout the empire. In the cities of Warsaw, Kief, Kharkov, Ekaterinburg, Wilna, Rostov, Odessa, Orenburg and Irkutsk all work on Sunday has been discontinued, the nine-hour day has been introduced and the pay has been increased to a minimum of eight per cent. These concessions, however, are not satisfactory to the printers of Minsk, who demanded in addition full pay for time lost on account of accident, a full month's extra

pay in case of the death of a member of a family and a week's extra pay on the birth of a child.

IN 1827 a printing-office was first established on the island of Madagascar by the London Mission Society for the printing of the Bible in the language of the island. Later the Hova government established its own printing-office. Now Antananarivo, the capital city, has ten and Tantave three printing establishments. The employees are natives, earning on an average about \$4 per month for nine hours' work per day. The capital city has a printers' union, comprising some three hundred members.

A COPY of the first edition of "Don Quixote de la Mancha" has lately been discovered at Valladolid, Spain. The book contains a large number of written corrections and marginal notes which are believed to be in the handwriting of Cervantes himself. This valuable work was in the possession of the noted Cervantes student, Doctor Ortega, whose widow has offered to sell it to the Spanish government. In case of its rejection by the government, it is to be sold to an English antiquarian at a high figure.

ACCUSTOMED as we are to the cutting of prices in bidding on printing proposals, the following instance goes beyond anything yet recorded: The Tunis government advertised for proposals on its printing. Among the bidders, says the *Revue des Arts Graphiques*, one firm offered to make a discount of fifty-seven per cent, another eighty-four per cent and a third one hundred and one per cent. The latter offering a premium, in fact, of one per cent for the privilege of doing the work for nothing.

IN Lausanne, Switzerland, a scale has been agreed upon between the proprietors and employees according to which only journeymen printers are to be machine tenders. The fixed wage for machine operators is 7.20 francs for an eight-hour day; overtime, forty per cent in addition. The time required for learning to operate the machine is fixed at two months. The minimum product required is thirty-six hundred letters per hour. Apprentices are only permitted to handle the machine in the last year of their apprenticeship.



PRINTER.—"What makes you think he would make a compositor? Has he shown any taste in that direction?"

MRS. O'TOOLE.—"Shure he has. It was only to-day the taicher sint him home from school to set an example."

—From *One-Type-at-a-Time*.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

PREVENTION OF RUST.—Sprinkle Brothers, West Virginia: What is best to rub polished steel portions of presses with to prevent rust? *Answer.*—Shellac dissolved in alcohol.

THIN GUMMED PAPER.—Where can gummed paper, as thin as sample, be procured? *Answer.*—Dennison Manufacturing Company, 26 Franklin street, Boston, Massachusetts.

GRINDERS FOR PAPER KNIVES.—Dr. Hess & Clark, Ashland, Ohio: What concern manufactures grinders for paper knives? *Answer.*—Baldwin, Tuthill & Bolton, Grand Rapids, Michigan.

QUICK-DRYING INK.—O. Pester, Leipzig, Germany: What can be added to cut ink to cause it to dry quickly? *Answer.*—For soft papers, add Japan dryer; for hard papers, gloss dryer is better. Any ink house can furnish these dryers.

PRACTICAL HAND PRESSES.—Orson W. Peck, Traverse City, Michigan: What firms manufacture or handle small hand printing presses that are practical and not toys? *Answer.*—Kelsey Press Company, Meriden, Connecticut; Chandler & Price, Cleveland, Ohio.

LITHOGRAPHED CHECKS IN COLORS.—The address of firms that make a specialty of lithographed checks in colors. *Answer.*—Monasch Lithographing Company, 500 Fifth street, S., Minneapolis, Minnesota; Goes Lithographing Company, Sixty-first and Clark streets, Chicago.

CLOTH-LINED BOARD.—Clarence P. Smith, Adirondack, New York: Where can I get linen-faced cards like enclosed sample? *Answer.*—Cloth-lined board, as this stock is called, may be had of Henry Lindenmeyer & Sons, 20 Beekman street, New York; J. W. Butler Paper Company, 218 Monroe street, Chicago, or James White & Co., 210 Monroe street, Chicago.

ZINC-ETCHING OUTFITS.—Florence Tribune, Florence, Colorado: Where may zinc-etching outfits suitable for the cartoon work of a country newspaper be obtained? *Answer.*—Of F. Wesel Manufacturing Company, 70-80 Cranberry street, Brooklyn, New York; United Printing Machinery Company, 337 Dearborn street, Chicago; Fuchs & Lang Manufacturing Company, 29 Warren street, New York city.

PRINTING ON CELLULOID.—H. W. Pearson, Boston, Massachusetts: I have tried varnishing printed celluloid as described in the December number of THE INLAND PRINTER, page 367. When the varnish is applied with a brush, especially when diluted with turpentine, the ink is removed. Dipping leaves the work rough and mottled. Can you give further instructions? *Answer.*—Either the varnish used contains too much alcohol or other dissolvent, or the ink is not a good dryer—is too soft.

STEREOPTICON SLIDES FROM NEWSPAPER CLIPPINGS.—J. E. G., Williamsport, Connecticut: Give process for mounting ordinary newspaper cuts so that they may be used as lantern slides. *Answer.*—Newspaper cuts can not be mounted so that they can be used very satisfactorily as lantern slides. The best way to prepare them is by coating the picture with varnish; a fine spirit varnish should be used, or a negative varnish might answer. Rub the print face down on the glass

until all air bubbles are expelled. When dry, soak the paper with water, and rub the paper off the glass very carefully with the finger, so as not to remove the varnish and ink of the picture. If successful, the picture will remain on the glass when the paper has been removed. In Hopkins' "Experimental Science" you will find a description of a method of projecting pictures and solid opaque objects directly upon the screen without transfer to glass. Photographs can thus be projected with good effect. It is much better than any transfer of a picture to glass.

LOSS IN REMELTING LINOTYPE AND STEREOTYPE METAL.—American Newspaper Publishers Association, New York: We have an inquiry from one of our members in regard to percentage of loss in linotype and stereotype metal during a year's use. He is told that a certain percentage of loss occurs through vaporization each time the metal is heated, and he wishes to know whether there is any way to determine the amount of this loss on a given quantity of metal in use. *Answer.*—The percentage of loss in remelting metal varies



BEFORE THE STORM.

according to the care which the metal receives. In some cases it runs as low as three per cent, though more usually it runs between five and ten per cent. The loss is entirely in dross and oxides, nothing being lost in vaporization.

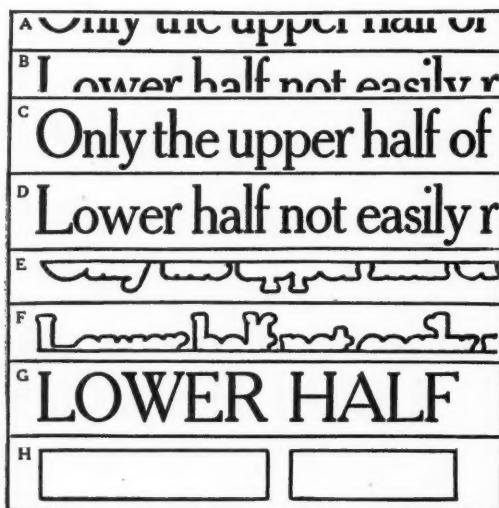
POSTAL REGULATIONS.—The Wachusett Press, Somerville, Massachusetts: (1) When a monthly paper is entered as second-class mailing matter in the Boston Postoffice, must it cost them a cent for each copy they send in the postal district where it is published? (2) When it is entered as second-class mailing matter in the Boston Postoffice, are they allowed to print more than double their subscription list? *Answer.*—Periodicals not exceeding two ounces in weight, when deposited in a letter-carrier office for delivery by its city carriers are subject to 1-cent postage each, prepaid by stamps affixed; periodicals exceeding two ounces, 2 cents each. If mailed for box delivery or for delivery through the general-delivery window, the bulk weight rate of 1 cent per pound prevails. This pound rate applies to the entire subscription list and an equal number of sample copies, if marked "sample copy," and mailed separately from the bona fide subscription list. If sample copies in excess of fifty per cent of the entire number of copies are presented for mailing, the excess will be chargeable at the rate of 1 cent for each four ounces or fraction thereof on each separately addressed copy or package of unaddressed copies.

THE DESIGNING OF A FONT OF TYPE.

THE Cheltenham Press, of New York city, has issued a handsome brochure on the designing of the popular series of type—Cheltenham Old Style—which has been produced in Linotype matrices up to twelve-point and in complete series by the American Type Founders Company. The tinted antique deckle-edge stock employed enhances the beauty of the text, which is printed in two colors, and adequately demonstrates the legibility of this widely used series of type. By permission of the Mergenthaler Linotype Company, by whom the booklet is copyrighted, THE INLAND PRINTER is privileged to reproduce the text, which will undoubtedly prove interesting to its readers.

As long ago as the summer of 1898, the Linotype Company felt the need, as expressed the world over by master printers, for a face of type which should be sturdy, full of color, and, above all, legible.

Type-faces from all countries and from the earliest periods were examined with great care, and, while many beau-



tiful specimens were found, none seemed to embody all the desirable features that were found separately in many faces.

It was at this point, and after very careful consideration of the work of Morris, Shannon, Ricketts, and other type designers of the present day, that the Linotype Company laid the matter before Mr. Ingalls Kimball, director of The Cheltenham Press.

It was felt that the face to be desired would best be planned by some one familiar particularly with type arrangement instead of by a designer, who from his training could see letters as designs only.

Mr. Kimball was commissioned to suggest and supervise the making of a letter which, while beautiful, should above all be legible.

Work was at once begun, and at the end of about eighteen months the preliminary drawings were placed in the hands of the company. In the following pages will be found some account of the difficulties encountered, and of how they were overcome.

It will also be shown that an entirely new principle of type design has been discovered, the influence of which has already been strongly felt in faces which have appeared from the hands of other designers since the Cheltenham letter was made public.

It is a recognized fact that legibility is increased by leading; but leading detracts from the beauty of the page, and

adds materially to the cost of composition—not figured by the thousand ems, but by the thousand words.

In other words, to make a given number of pages, a book must necessarily be set in smaller type leaded than solid, with a consequent increase in the number of ems; or it must be set in a greater number of pages with an equal increase in the number of ems, and a further increase in cost of presswork.

It was obviously desirable, therefore, to produce the legibility given by leading, without the accompanying disadvantages of appearance and cost. The true reason for this increased legibility of a leaded page had never been demonstrated. It is not, as has been so often stated, that the eye picks up the beginning of a line with greater ease—this being solely a question of the length of the line.

Experiment showed that the importance of the lead lay in the added white space *above* the line under consideration, rather than in the added white space *below* it.

Examples I and II, which follow, demonstrate the truth of this statement; I, having ample white space above and little below, is much easier to read than II, which has ample white space below and little above.

Try to read the marked lines only—paying no attention to the pied lines above and below.

Eye-attracting yard willfulness is near so yet that man man will. Way this merely jumble statistical calliope spectrophone mythical

- I. A type design that increases the attractiveness of printed matter. Bubbles strength winter allies yesterday afternoon illness is not. Covers tape quotations ticker at home Winter numerically snowier.
- II. A type design that increases the attractiveness of printed matter.

Man designing warfare typesetting little may be did on Befuddled Maorine istic onomy but are nevertheless notwithstanding howso-

The first idea then in the new type-face should be a gain of white space between the lines, emphasizing as much as possible the gain above the round letters, as opposed to that below, and at the same time preserving the size of the round letters.

Further research fully demonstrated the fact that in reading a language with which one is familiar, words are read by their formation more than by the letters which compose them. Therefore, any type which emphasizes word formation adds to legibility, and types which minimize word formation are difficult to read. It is difficult to read a page of capital letters, simply because with capitals there is no word formation, all words being exactly the same as all other words except in the lengths of the parallelograms formed by their outlines.

A glance at the diagram shows what is meant by word formation. Figure A it is next to impossible to read. Figure B is perfectly legible, yet in each case the line is cut at exactly the same point. Figure C being the completed form of Figure A, and Figure D being the completed form of Figure B. Figure E is the word-shape of A, and F is the word-shape of B. Both lines in capital letters would be mere parallelograms, as is shown by Figures G and H.

This covers the second principle on which type should be based, namely, accentuation of all irregularities of shape in the upper part of a letter. While irregularities of shape should be accentuated, eccentricities must be avoided.

If the theories laid down above be accepted as correct, it then follows that, as we read most easily words familiar to us, and which therefore are picked up by the eye as a whole, compactness in the word itself is a quality much to be desired, for compactness accentuates word-shape. For example, an upright a sixteenth of an inch high erected upon a line a foot long is much less noticed than the same upright erected upon a line three-sixteenths of an inch long. It is therefore desirable, not only first to add white space above the round letters, second, to accentuate the word-form by increasing the height of the ascending letters, but, third, to make this increase

in height as apparent as possible through shortening the length of the word itself.

"The only part of any letter which is common to all letters, capitals and lower-case alike, is the serif. Its very existence is unnecessary, but to drop the serif entirely would be to make a form of type so unfamiliar as to be eccentric, and therefore to attract attention to the form of each letter—in other words, to make the reading of words as entities more difficult.

"The serif, moreover, gives a finish to each line in a letter, helps the eye to stop pleasantly, defines the letter itself. It was, therefore, decided not to drop the serif, but so to shorten it that the letters of every word would set very close to each other.

"This setting of the letters close to each other not only accentuates word-forms, but makes possible the use of a narrow space between the words without detracting from legibility. The close setting quality not only makes the page fine, full and even in color, but increases legibility in the most obvious possible way—by increasing the size of type that may be used to bring a certain number of words within a given compass.

"As a matter of fact, many unions insist on extra price for hand-set Cheltenham because of the great number of letters comprised in a thousand ems.

"What was finally accomplished resulted in the production of a type lacking in unpleasant differences of color (there are no very heavy lines and no hair-lines in Cheltenham); second, possessing rounds approximately as large in a given size as the round letters of any of the better body types; third, tall ascenders violently accentuating word-shape; fourth, very short serifs and consequent close setting, which not only accentuates word-shape, but increases the number of words per thousand ems by almost twenty per cent.

"Increased ascenders mean increased size of capitals, so that those words which are printed in capitals, and which must necessarily therefore be read letter by letter, are much more legible than has been possible heretofore.

"Having enlarged photographically many examples of the work of the master punch-cutters of the past three-hundred years, the designer roughed out in pen and ink a series of words composed of letters based as nearly as possible on the principles he had determined to follow. The long ascender, the short descender, the short serif and compact spacing were all followed. These drawings were made quite without regard to size, and attention was chiefly directed to securing all possible combinations of letters.

"As each example was finished, it was photographed down, so that each line was one-sixth of an inch in height, making an equivalent of pica.

"The zinc plates made from these photographs were then collated and printed, both solid and leaded, on paper of various surfaces. This period of photographing down and printing examples of drawn letters was almost the most discouraging part of the entire work. Drawings which looked remarkably well one and one-half inches high became spotty and almost illegible in pica. The old faces, on the other hand, which had looked well in the smaller sizes, presented violent defects when enlarged. Finally what seemed a satisfactory result was obtained, and preparation of large drawings was begun. Every letter was drawn to scale, approximately fourteen inches in height.

"Here new difficulties arose. There are many optical illusions to be guarded against in lettering. For example, all the round letters have to be a little bit taller than the square letters, otherwise they look too small. The capital "O," for example, is higher than the capital "H." Curves which seem pleasant in the very large size are exceedingly square in the small. Corners which appear wide open and generous become so cramped as to fill with ink. All these optical illusions have

been understood and guarded against in the casting of founders' type for many years, but when the rules governing this proposition against optical illusions in ordinary faces were applied to Cheltenham they did not fit, for the very good reason that Cheltenham is based on a new principle—that of reading by words instead of letters—and laws laid down to fit other faces did not fit this one.

"With the larger drawings corrected to what seemed perfection, trial letters were made in eleven-point—with most disappointing results. It now became necessary to formulate a new set of corrections which should fit the new conditions—and this with no data from which to work. The designer believed that much of the irregularity of the old faces, irregularity which it had been sought to imitate by the mere roughening of the lines of the type itself, was as a matter of fact not a real irregularity at all, but an apparent irregularity arising from the fact that in cutting his punches the old master punch-cutter worked without theories of optics, and with the appearance of the finished letters as the sole guide.

"It will be seen that the capital "C" in Cheltenham looks smaller than some of the other letters, although it is actually larger.

"After constant changes occupying a period of many months, a trial font of eleven-point was finally completed, and specimens set up and printed.

"Here new difficulties arose, for letters found themselves in combinations which had not been anticipated, so that the space between them was irregular and unpleasant. The letters which looked too far apart in certain combinations would, if this error were corrected, be too close together, and vice versa.

"Here again the laws which had been formulated by punch-cutters and typefounders fell to the ground, because, as the design of Cheltenham type departed in its whole spirit from the design of other types, so corrections which would make other types perfect failed to hold in Cheltenham.

"It would be tedious to enumerate in detail other difficulties which were encountered before Cheltenham Old Style was finally cast. It will be observed that these difficulties were due largely to the fact that Cheltenham differed not only in appearance but in essential principle from any face of type which had ever been produced. This fact received final recognition from the Patent Office."

DOING THE PROOFREADER.

ZEKE.—"About sixty years ago, when I was just out of my time, punctuation was a part of the trade. Since piece work has been done away with, you leave all that to the proof-reader."

DEACON.—"That reminds me. In 1849 I landed in New York and got a job in a book office. My first take was the entire copy for a book which made 230 printed pages. I plugged along all day without seeing a proof. When I got to my frame next morning I found proofs of all the type I had set the day before. Not one punctuation mark, except periods, had been left where I had placed them. After I had corrected these proofs I once more began composing. I left out all marks, periods excepted, until I had finished a chapter. Then I set up a row of each punctuation mark and placed them at the end of the chapter. I then set up a footnote, as follows: 'Proofreader: Here is a sample of all punctuation marks. Select what you like, place them where you please. You have the last say.'"

When the Deacon finished, Zeke had vanished.—*New York Unionist.*

AN INSPIRATION TO THE PRINTER.

In THE INLAND PRINTER I find inspiration for renewed efforts, and hope some day to work "up ahead" by your aid.
—W. E. G., Camden, Arkansas.

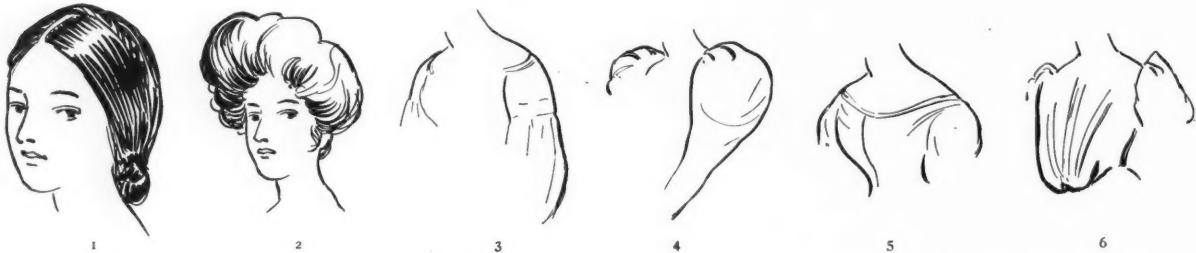
THE INLAND PRINTER

THE INLAND PRINTER COVER-DESIGN.

The cover-design of this number of THE INLAND PRINTER, the third of the series of national types by August Petrytl, is an idealization of the American woman of the period preceding the Civil War.

The subject is a popular one with artists because of the grace and refinement expressed in the feminine costumes and

out) which gives the present-day belles a circassian, top-heavy appearance. The bodice was likewise cut to follow the graceful line of the shoulders (3), unlike the so-called "leg-of-mutton" sleeves, which appeared to be just what the word implies and as if attached to the shoulders (4). The front of the waist also followed the form of the bust (5), unlike the blouse waists now popular (6). The uncomfortable-looking



manners of that time. Notwithstanding that our modern dictators of fashion find little to retain or copy in the dress of half a century ago, there was something peculiarly fascinating in the tight-fitting bodice, the sloping shoulder effects and the full ruffled skirts of our grandmothers. The simple hairdress — a smooth parting in the middle, with the locks drawn back closely over the head, revealing the contour — was the final contribution to the score of "decent looks," which, however quaint in 1905, indisputably suggest the qualities most esteemed in woman, purity and neatness (1), in striking contrast to the "rat"-burdened pompadour style (2) (now fortunately dying



DRAWING BY PETRYTL.



A PETRYTL DRAWING.

to, and they are within the purview of the progressive printer also, for in the widening range of the arts of engraving and printing the study of the human form divine and its habiliments is of the first order.

Artistically speaking, the course of fashion in women's costumes and manners in the last fifty years has been from the spiritual to the physical. Mr. Petrytl has endeavored, successfully, to give us a rendering of the spiritual at its highest development in America.

Throughout this series of designs, the effort of the artist is directed to obtaining the strongest effects by the simplest means. The covers are worthy of study on this account alone.



MR. CHARLES W. PAFFLOW, editor of the department "The Export Field," in THE INLAND PRINTER, has recently issued from the press of the Neale Publishing Company, New York and Washington, a timely and interesting historical and descriptive story of Russian intrigue, dealing with the mysteries of the Winter Palace. The title of the book, "The Mysteries of the Zimny Dvoretz," conveys little to American ears without the parenthetical explanation. There is scandal to make the book salacious enough to meet the cloyed taste of the most erotic, but the author tells his story simply and strongly, without any attempt to add color of his own, for the narrative and incidents have enough vividity of themselves. The book is handsomely bound in cloth, and paper and letterpress are of high quality. Price \$1.50.

ONE OF the greatest conveniences in the office or home is a good dictionary for convenient reference. The large unabridged dictionaries have the place of honor, but for quick reference on the desk, Webster's Collegiate Dictionary, the latest and largest abridgment of the International, is received with unqualified favor. It contains most of the essentials of the larger work, and was prepared under the same editorial supervision. It has a sizable vocabulary, complete definitions, adequate etymologies, and indicates pronunciation by familiar diacritical marks and respellings. Its appendix contains vocabularies of names, rhymes and foreign words, tables of arbitrary signs, etc. The book is a very handsome one and is printed on Bible paper, so that it is exceedingly compact, yet very legible and beautifully printed. It is bound in two styles: Art canvas, dark blue, gilt side and back stamps, limp boards, marbled edges, round corners, indexed, \$3.50; full seal, rich dark brown, gilt side and back stamp, limp boards, full gilt edges, round corners, indexed, \$5. G. & C. Merriam, publishers, Springfield, Massachusetts.

"IRELAND'S STORY," by Charles Johnston and Carita Spencer, begins with the legends of the nation and traces the story of the country throughout its picturesque course down to the present day. The work of St. Patrick is given, partly in the words of his own confession, and other saints and scholars receive attention. A curious omission is that no notice whatever is taken of the origin of the shamrock as a national emblem. The pillaging of the Danes, the coming of the Normans, the oppression of Elizabeth, the cruelty of the Cromwellian incursions, and the invasion of William of Orange are carefully and fairly described. The recent Irish problems, such as Irish Church Disestablishment, Catholic Emancipation, Land Purchase, Home Rule, etc., are fully treated. A new feature is provided in the chapters on the Irish in America, the Irish on the Continent, the Irish in the British Empire, and the Irish Literary Revival. The volume will serve admirably as a text-book for schools, as a book for home reading, and as a basis for class study in literary societies. Mr. Johnston's previous work received the commendation of Cardinal Gibbons and Archbishops Ryan, Ireland, Corrigan and Williams. The work is copiously illustrated with portraits, views and maps. School edition, \$1.10 net; library edition, \$1.40 net, postage extra. Houghton, Mifflin & Co.

AN ENTHUSIASTIC FRIEND.

I thank you for your good work in the interests of the printer craft. Three cheers for THE INLAND! — David Silve, New Orleans, Louisiana.

LOW PRICES AND EIGHT HOURS.

E. E. Southard, Portland, Oregon, writes to THE INLAND PRINTER, objecting to the conclusions of E. B. Stuart in his letter on "Estimating" in the May number. Mr. Southard's letter arrived after the section containing the correspondence department had gone to press. For this reason his letter is given, "too late to classify":

To the Editor:

PORLAND, ORE., May 8, 1905.

Under the pretense of discussing "estimating" and of showing the shortcomings of present methods in that line, a correspondent in your May issue takes occasion to work off the following gem of argument against the proposed eight-hour proposition, after practically admitting that with all his wisdom he is still unable to compete with what he terms "Patent Medicine Houses" who have printing-offices:

"These low prices are made by those smaller printers who find it necessary to put in from twelve to fifteen hours a day and yet are unable to make journeymen's wages. They are of the same class who are now crying for the eight-hour day, and, if granted that, would soon be crying for a seven-hour day."

Now, fiction is sometimes very entertaining, when dressed in the right kind of togs, but even fiction may depart so far from the bounds of reason and common sense as to become ridiculous. I do not care to discuss the matter of "Estimating for Printers" with Mr. Stuart. Whether he is able to add any important information on that subject is all aside from my purpose. Parenthetically, however, if his knowledge on that matter is not more accurate than on the matter of "small" printers and their relation to the eight-hour day, I think the sum of human knowledge gained from his observation will be rather small.

Mr. Stuart intimates that he is not very well posted as to conditions in large cities, which is obviously true. The writer has worked in country offices, as well as in large cities, and in common with every one else who is familiar with conditions, knows that the small, one or two man office, the working proprietors of which are union men, constitute one of the great sources of annoyance and irritation in many unions, and often — almost invariably — retards progress in all movements such as the eight-hour proposition, or any other matter in which union men are generally interested.

Not only are they troublesome, in some ways, to the Typographical Union, but they are likewise a thorn in the side of the larger concerns, for several very obvious reasons. First, because they actually can afford to do work a little cheaper on the class of jobs they handle, having less expense. Second, because they are prone to work longer hours. Third, because, doing the work themselves, they escape criticisms or alterations in all cases, except from customers, and so have a minimum of corrections; besides other reasons which will suggest themselves.

Of course, being members of the union in good standing aligns them with that organization and puts the latter in a delicate position in the discussion of hours of labor or scales of prices, as well as a multitude of other matters. And as for small offices being in favor of shorter days, observation has shown that the smaller the concern is the more they want for their money; also the less money they are willing to pay. Of course there are exceptions in all cases. However, it must be evident to every one who is posted that the facts as to "small printer proprietors" and the "eight-hour day" are exactly opposite from those stated by the above excerpt from Mr. Stuart's correspondence.

At this time it is rather important that as few misstatements as possible be made concerning matters under discussion in the trade. It is not believed that THE INLAND PRINTER intends to make any such misstatements.

E. E. SOUTHARD.

TRADE PRESS MEETING.

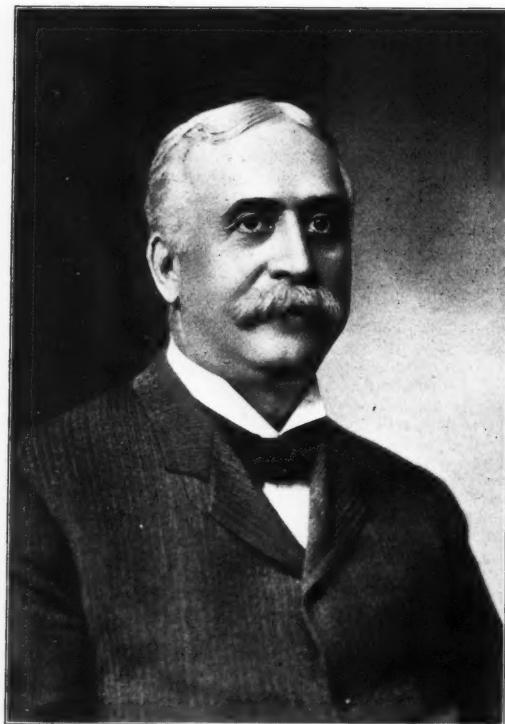
The New England Trade Press Association held its annual meeting on April 4, and elected officers for the ensuing year. W. L. Terhune, of the *Boot and Shoe Recorder*, was elected president; H. G. Lord, of the *Textile World Record*; Henry Lewis Johnson, of the *Printing Art*, and E. B. Pillsbury, of the *Grocers' Magazine*, were chosen, respectively, for first, second and third vice-presidents; and Robert Mitchell Floyd, of the *Trade Press List*, was elected secretary and treasurer. F. F. Cutler, of the *Shoe and Leather Reporter*, and F. H. Palmer, of *Education*, were appointed executive committee, while a special postal committee is composed of Mr. Johnson, of the *Printing Art*; Hon. Aaron C. Dowse, of the *New England Grocer*; Hon. Robert Luce, of *Press and Printer*, and Mr. Floyd, of the *Trade Press List*. An interesting address by Hon. Robert Luce, on "The Editorial End of a Trade Newspaper," elicited a hearty response from those present, which was given voice in the helpful general discussion that followed.



HIRAM D. BROWN.

A special meeting of St. Paul Typothetae was held Monday, April 17, 1905, at the Typothetae rooms, 109 National German-American Bank building, at 4 P.M., to take action on the death of Hiram D. Brown.

After eulogistic remarks by Messrs. Fred P. Wright, David Ramaley, Sr., W. T. Rich, Conde Hamlin, H. A. Bigelow, Fred



HIRAM D. BROWN.

Leslie, F. H. Warwick, W. F. Repke, Sr., Frank Shoop, F. R. McDonald and Howard Collins, the following resolution was unanimously adopted:

WHEREAS, Our fellow member, Hiram D. Brown, was on April 16, 1905, called to lay aside the duties and privileges of this life; we, the members of St. Paul Typothetae, desire to place on record this expression of our esteem and appreciation of him and his work. We express heartfelt regret that we shall no longer be permitted to enjoy his fellowship in the social and business intercourse of this life; and we deeply sympathize with his wife and children in the loss of a kind and loving parent, and his business associates in their loss of his ever-valuable advice and co-operation. We bear testimony to his valued services to our craft and rejoice in the success that has crowned his efforts, and regret that he was not permitted to longer enjoy its fruits.

Resolved, That a copy of this resolution be sent to the members of his family and that it also be incorporated in the records of this Typothetae.

Hiram D. Brown was born in Lorraine, Jefferson county, New York, on November 10, 1848, served his apprenticeship at the printing trade in Lake City and Red Wing, Minnesota, was publisher of the *Lake City Sentinel* for twelve years. Coming to St. Paul in 1881, he entered into partnership with B. B. Herbert, of Red Wing, under the name of Brown & Herbert, which was in 1883 changed to Brown & Treacy by

the withdrawal of Mr. Herbert and the association of the late Michael Treacy, which in 1901 was incorporated under the name of Brown, Treacy & Sperry Company. Mr. Brown was also an active partner in the firm of Brown & Bigelow, and director of the Security Trust Company.

His services for the benefit of the printing interests at home and abroad have been active and valuable; he was one of the founders of this Typothetae and served as its first president in 1886 and again in 1902, chairman of its executive committee in 1890 and member of the committee from 1887 to 1892 and from 1894 to 1900, vice-president of the United Typothetae of America, 1895-96, and member of the executive committee, 1896 to 1898.

THOMAS C. HAYNES.

The death of Mr. Thomas C. Haynes, secretary of The Rand-McNally Company, Chicago, occurred suddenly on Monday, April 17, in the seventy-second year of his age. Mr. Haynes had been in failing health for over a year. He was one of the oldest printers in Chicago, and was an employee of the old Tribune Job Printing Company in 1861, and remained with the concern when it was bought by Rand, McNally & Co. some years later. He was made secretary of the company when it was incorporated.

WILLIAM RUXTON.

The death of William Ruxton came as a great shock to his numerous friends in the printing trade, where he has been so long and well known. He contracted a cold while in St. Paul, which, upon his return to Chicago, developed into pneumonia, and he died within the week. Mr. Ruxton has been connected with Philip Ruxton, Inc., for the last ten years, during which time he had gained the cordial regard of the trade by his sterling qualities and genial nature.

THE "MONOTYPE" MODEL CATALOGUE.

Just as we are going to press with the last forms of THE INLAND PRINTER we have received from Messrs. Wood & Nathan, selling agents of the Lanston Monotype Machine Company, one of the most sumptuous, if not the most sumptuous, catalogues ever produced showing the merits of type-composing machines. The advertising of Wood & Nathan has always been marked by superior excellence, and with a keen regard to that practical note which appeals so strongly to printers. There is probably no class of manufacturers so sensitively alive in detecting the representations of men who are not printers as those who are engaged in that art. In the work before us practical utility, range of service, superior craftsmanship and elegance are most happily combined to leave the most favorable impression on the mind of the recipient. The printer's imprint states: "Regarding this book: The whole of this work, with the sole exception of the ornamentation and headings, which were specially designed, has been printed from type composed and cast on the Monotype. To this fact we hereby testify. Redfield Brothers, designers and printers, New York." The Monotype is analyzed part by part, with beautifully engraved illustrations in two printings on heavy plate paper. Well-written and forceful arguments are given, and the latter portion of the book is given up to a varied line of work, art bookwork, inset cutwork, verse, foreign languages, bookwork with varied justifications, scientific and algebraic work, blanks, deeds, intricate tabular and open figure work, newspaper, catalogue and magazine advertising display, etc. The cover is embossed in blank, with plain pale-green border, having a broad outside border in gold filigree, the spaces in which are in a pale pink tint. The stock is a semi-rough white. The book is a little larger in page size than THE INLAND PRINTER, and comes in a box with a protecting cover of heavy onion-skin paper. It is a most distinguished specimen of the art of catalogue making and reflects credit on every one concerned in its production.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

W. P. DUNN COMPANY, Chicago.—Printing that is done by Dunn is well done. That's all.

H. R. STEWART, Penn Yan, New York.—The "Easter greeting" is well printed and does not require the accompanying apologies.

N. W. ANTHONY, Chicago.—There is an ornate quaintness about the typography that lends unusual attractiveness to the letter-head and statements.

"SOME examples of good printing from the shop that does it"—on the outside of an envelope from the Great Falls Stamp Works. The proof—on the inside.

W. M. E. SPENCER, Clarendon, Arkansas.—The letter-head is a good specimen of typography and color printing. The customer should have no fault to find with it.

A SUMPTUOUS circular in purple and gold, printed on cloth-finished paper, calls attention to the exceptional facilities of the Superior Printing Company, Birmingham, Alabama.

I. W. PENCE, Angola, Indiana.—The card is an average specimen and does not possess especial attractiveness. Subdued tones of ink would greatly improve the coloration.

A HANDSOME illustrated post-card, printed in three colors, bronzed and embossed, comes from the press of Fred Fenton, Ottawa, Canada. The work was done on a Chandler & Price Gordon.

AGAIN, the Beck Engraving Company, Philadelphia, with a fresh design in their welcome little monthly calendar. It is entitled "A Roman Carnival," and has a characteristic touch easily recognizable in all the works of this house.

AFTER reviewing a package of printed things from DeNeane Brothers, Washington, D. C., one can better appreciate the value of plain and

DeNeane Brothers • Modern Printers

The Home of Good Printing...9th and G Streets Northwest



Presented by
WILDER M. DeNEANE

Our work helps you to realize that
all the good printers are not outside
the limits of the District of Columbia

chaste styles of typography. The reproduced card reveals much of the simple attractiveness that inheres in others of the specimens.

ONE of the best letter-heads received this month comes from W. F. Melton, Dallas, Texas. A decorative poster-design is cleverly woven into a rich rule design of black and gold. The display is set in Cloister Black, with rubricated Missal initials.

M. D. L. SHORE, Easton, Pennsylvania.—A chronic affliction—over-ornamentation—is noticeable in the letter-head. More restraint has been applied to the composition of the bill-head, which accounts for its being the better example of the two.

BULLARD, The Printer, Wheeling, West Virginia.—Deep red and brown, a choice selection of colors for printing on brown, cloth-finished paper, assisted by correct typography, have produced an excellent circular for the Savings & Trust Company.

HERE is the motto of the *Daily Tabloid*, "an irresponsible paper," published by the Press Club of Salt Lake City: "The *Tabloid* prints all the news that does not reflect on its owners." This is an unexpressed sentiment locked up in the hearts of many.

A SERIES of cleverly devised blotters has been sent out to do missionary work for Perry's On-time Printery, Great Falls, Montana. They are all illustrated with three-color plates, which are supported with modern typography and convincing literature.

McMULLEN PRINTING COMPANY, Cheboygan, Michigan.—Some printers gauge their efforts in behalf of pleasing results by the price of the product. Their specimens are usually good, bad and indifferent. "What we do we do well" is a McMullen guarantee, and the truth-

fulness of the assertion is shown in all the works that come from this house, whether it be an expensive brochure, printed in colors on hand-made paper, or a cheap dodger for a secondhand store.

HARRY ROGERS, Tracy, Minnesota, has created a novel and original design for a firemen's ball program. Each number of the "order of dancing" is printed on the rung of a ladder made of rule. The end of each rung is finished with a parenthesis. The device is die-cut.

CHARLES FOWSTER, Spring Valley, Wisconsin.—With the exception of a few mechanical defects, all of the specimens are well done. These faults are in the abnormal space employed between some words and inattention to the alignment of rules and type in blank lines.

A NUMBER of booklets, each one of which is a model of correct display and careful arrangement of department headings, have been submitted by Albert Ward Dippy, typographical designer for the International Correspondence Schools, Scranton, Pennsylvania. Mr. Dippy is a writer of ability on subjects concerning the graphic arts, and his critical knowledge of artistic typography is evident in the excellence of the printed things that come from the publication department of this well-known institution. One of the best covers is reproduced. Printed in black, with rubricated initials, on antique paper.

Horace Carr, Cleveland, Ohio.—The original copy of the letter-head has been greatly improved upon in the resetting. The scattered appearance of the side lines has been relieved by the use of the panel arrangement. The color scheme presents a reproduction of this specimen.

J. F. WRIGHT, Waterloo, Iowa.—The spacing in all of the lines in the envelope corner-card is too open, and lends a scattered appearance. The entire display is set one size too large, and it crowds the writing space unnecessarily. The letter-head is a good specimen of neat typography.

A FORCEFUL reminder of the higher attainments in commercial designing and direct reproduction made possible with advanced methods of photography and process engraving comes from C. J. Peters & Son Co., Boston, Massachusetts. It is a handsome portfolio of rare specimens done in half-tone.

THE Pequa Press, Stoughton, Massachusetts.—The statement is an example of correct typography, in which the lettering and arrangement have been nicely adapted to the blue-tinted, cloth-finished paper. The maple-leaf trade-mark, in autumnal colorings and bronze, encourages favorable comment on the presswork.

E. W. RICE, Bartow, Florida.—The note-head is an example of unbalanced display. The letter-head on which the request for criticism was written was evidently set by another compositor. It is an excellent specimen of plain typography, and it might be suggested as a design to be followed in improving the note-head.

NEWS PRINTING COMPANY, Franklin, Ohio.—Periods are unsuitable word-ornaments. They fail to enhance appearance, and when widely spaced they offer very little resistance to the impression. Those who indulge in period ornamentation are usually short of this valuable character in their job fonts. Some of the specimens are neat and acceptable.

EMMONS E. SNOW, Springfield, Massachusetts.—The package of specimens is distinctively in the class of better things in printing. The

IMPORTERS	JOBBERS
...FORBES & WALLACE...	
	
Semi-Annual Merchants' Benefit February 20 to March 6, 1905 Two Weeks	

Forbes & Wallace circular is exceptionally meritorious. The title reproduced is printed in deep art-brown ink on the upper third of the page.

J. H. SINGLETON, Dothan, Alabama.—The display composition is above the average, but the printing has been ruined by poor presswork and inferior inks. The ink question figures extensively in the production of perfect printing. There are as many grades of inks as grades of work. It is impossible to do good printing with poster inks on linen and bond papers. For these kinds of paper nothing but superior job inks should be used. These inks, whether black, colored or white, are

THE INLAND PRINTER

quite finely ground, and contain all the pigment possible for the rollers to distribute nicely, and cost from \$5 to \$8 per pound.

THE blotter has entered an entirely new field as a medium of publicity. The Presbyterian Church of Blackwell, Oklahoma, announces its regular services and welcomes strangers in a blotter containing, in addition, a half-tone of the Savior. These words appear under the illustration: "I am He that blotteth out thy transgressions." It is a product of the *Times-Record*.

THE THOLEUS PRESS, Syracuse, New York.—The cover-design of the booklet affords an artistic suggestion in panel arrangements. The black, brown and gold, as applied, produce a rich color scheme. An improvement in the display could be attained by eliminating the floral design within the narrow panel, and by a rearrangement of the title, brought about by centering all of the lines.

R. C. STOVEL, Chicago, Illinois.—An air of dignity pervades all of the specimens submitted. The same refined taste is evident in the title reproduced.

Mr. Charles Landsee, proprietor of Hotel Tyrol, Innsbruck, whom every traveler in Tyrol knows, or who makes it a point to get acquainted with him, as well as the best wishes from the New World from the editor." The book is printed on deckle-edge paper and contains a number of half-tone illustrations with tinted backgrounds. A series of illuminated initials give a touch of life to the decoration.

WHEN a man prints the display line, "This is a sample of our printing," at the head of his blotter, you can depend upon it that he feels he has done something to be proud of, or, at least, if he has not, rest assured that "he did his damndest; angels could do no more." Surely, Guessaz & Ferlet, San Antonio, Texas, can be proud of the more than one hundred specimens of blotters, booklets and stationery submitted, and they need not hesitate to attach the label "These are samples of our printing" to a package of such quality.

H. G. POTTER, Miles City, Montana.—The Montana Stock Growers' announcement is a commendable specimen of printing. True enough, the illustrated text does possess "a liberal percentage of keen Western humor." Here is the opening paragraph: "Pursuant to custom, and highly appreciative of the privilege, the good people (illustrated with a row of mounds and tombstones) of Miles City extend to you the glad hand and invite you to be one of the throng at the Stock Growers' Convention," etc.

AN INFUSION of something entirely new and fresh adds continued interest to the monthly package of good things that comes from the shop of the Stutes Printing Company, Spokane, Washington. A booklet issued in behalf of the savings department of the Old National Bank is one of the best things in a recent collection of specimens from this house. The cover is printed on a deep-red stock, and is die-cut. A yellow enameled paper is employed in the contents, and unusual attractiveness has been added by the use of tint-blocks and choice color schemes.

OLIVER C. SCHOFIELD, Augusta, Georgia, writes: "Three months ago I started a small office, with one foot-power press, in the attic of my home. My business grew rapidly. I associated with me Mr. J. L. Morris, and we rented a fine ground-floor room. We have managed to get a new Gordon press, a new thirty-inch cutter and a perforating machine. We attached an individual motor to our new press and placed it near the front window. Well, we're working day and night. That's all." A package of specimens accompanies this note, and the secret of this great success is discovered in their quality.

W. A. NICHOLSON, Alameda, Northwest Territory.—A better quality of ink should be used on these hard bond papers. Cheap inks and poor presswork are responsible for the slovenly appearance of the letter-head. Elimination of the underscoring would improve the composition. The use of battered and worn-out electrotyped script date lines in office stationery belongs to the vogue created a number of years ago, and it is practiced even to-day among indifferent printers. There is no law of correct typography that demands the use of script in date lines. A smaller size of the same series of type used in the display is preferable for date lines in office forms.

A LARGE package of quaint and ornate typography has been received from the Ostersunds Post Printing Company, Ostersund, Sweden. These are evidences of the remarkable versatility, the creative ability and the advanced mechanical skill of the Swedish compositor. Many of these specimens are further beautified with harmonious coloring and those subtle and delicate tintings which are produced so successfully by the Swedish and German inkmakers. There is noticeable a certain tact in the arrangement of the display and the text, and an esthetic touch inheres in the clever panel and rule creations of all this work that supplies it with the stamp of originality. Angular solidity characterizes some of the examples, while in others there is flow and rhythm.

A LARGE package of posters, ruled headings and miscellaneous printing received from the Appeal Printery, Arlington, Oregon, contains nothing of especial merit. In many cases too great a variety of inharmonious faces is shown in single specimens. The use of a bold Gothic letter with the delicate Celtic series is but one instance of poor judgment in type selection. In most cases the rule allotted to date lines is too long. A rule eight or twelve ems long is enough for all ordinary purposes. The use of leaders and hyphens between the name of a city and that of the State in an address should be avoided. Less underscoring, and the elimination of many meaningless ornaments would improve the work. The style of the National Bank envelope corner-card and the McDaniel business card is neat and tasteful, and it could be advantageously applied to many of the other specimens.

SUPERIOR PRINTING COMPANY, Birmingham, Alabama.—The most pleasing results with color schemes applied to office stationery are attained with delicate and subdued tones. When two or three strongly contrasting "straight" or primary colors are used, the results are inevitably too harsh, as evidenced in the bill-head submitted. A more refined and pleasing appearance would be imparted if the tint-block background were printed in very delicate azure, a color harmonizing nicely with the tinted paper employed. This would neutralize its obtrusive over-prominence. The rules and ornaments would then look well if printed in a slightly deeper shade of purple ink. By using the present colors, blue-black and red, for the typework, emphasis would be correctly

The following critique by one of the leading musical editors of Chicago is an expression from a connoisseur on the superb tone quality of the Mason & Hamlin Pianoforte



REPRINTED FROM THE "CHICAGO EVENING POST" FOR FEBRUARY NINE, NINETEEN HUNDRED & FIVE

The Cable Company

General Factors

Wabash Avenue and Jackson Boulevard
Chicago

A RECENT poster from the Chicago, Milwaukee & St. Paul Railway shows the splendid adaptability of the coarse-screen half-tone in pictorial billboard printing. The half-tones used are but thirty lines to the inch, which makes them available for use in forms containing solids and large wood type lettering. There is every indication that process engraving is beginning to share a fair percentage of patronage with lithography in posterwork.

THE printer with the largest mortgage on his plant nearly always quotes the smallest price. People marvel at his apparent prosperity, but never get from him printing of "Crocker quality." This is not all, but enough, however, to show how the H. S. Crocker Company, San Francisco, says things in a different way. And they print in a different way, too. "Quality" from the cover of the booklet bearing this embossed title, right to and including the tail-piece of the contents—it's all quality!

THE booklet "Tyrol," from Schwebke & Knerr, printers, New York city, is a work of art. The book is dedicated "in kind remembrance of

applied to the strong features of the heading. The ornamentation outshines the display in the bill-head, as submitted. There is no fault to find with the typography.

A few clever conceptions in the arrangement of letter-heads from M. J. O'Malley, Springfield, Massachusetts, have been worked out along



lines entirely away from conventional forms. An attractive example, done in red and black, is shown herewith.

TYPEFOUNDERS' SPECIMENS.

A SPECIMEN book of cast and electrotyped ornaments and initials—some made for two colors—comes from the Bruce Type Foundry, New York city. All of these designs harmonize nicely with the present vogue in typography, and their range of diversity is unlimited.

WASHINGTON TEXT, an original creation of the Keystone Type Foundry, possesses all the sterling qualities of most modern revivals of medieval black lettering, and it has none of their faults. It is a handsome face, ornate in design, and extremely legible. It possesses a quaint touch that lends to it much individuality. It is one of the most stylish job letters designed for some time.

ANOTHER striking face destined to be widely used from now on is the Mission series, shown for the first time in the spring issue of *The Type-Founder*, a house organ, published by Barnhart Bros. & Spindler, Chicago. Its design is quite different from the faces heretofore in general use, the distinctive feature being the length of the ascenders; or, to put it in another way, the smallness of the lower-case characters as compared with the caps. The change is extremely pleasing, and the new face will give printers a variation that will come as a decided and very attractive relief from the style in common use. Mission, too, belongs to that class of legible, durable, fairly heavy faces that of late have come into such general use. There are no hair-lines, and even the serifs are unusually heavy, though so short that, terminating as they do in a point, they are not in the least obtrusive.

GOVERNMENT ENVELOPE PRINTING.

The North Dakota Press Association, at its regular biennial meeting held at Bismarck, North Dakota, February 17-18, 1905, unanimously adopted resolutions concerning the policy of the Government in furnishing printed envelopes at a price which barely covers the cost of material, it being stated that if the attitude were followed to its logical conclusion, the Government could undertake to furnish a general line of printed stationery on the same basis. The injustice complained of, it was stated, affects in a greater or lesser degree nearly every printer in the United States and would seem to be the proper subject for general discussion and concerted action. The text of the resolution follows:

WHEREAS, The President has directed attention in his annual message to the extravagance with which the Government Printing-office is conducted; and

WHEREAS, As a marked example of this extravagance we cite the fact that the Government is engaged in the business of printing envelopes for private customers all over the United States at a price which barely covers the cost of material used and which leaves no return to the Government for the high-priced labor necessary to turn out the work;

Resolved, That this is manifestly unfair to the printers of the United States and that the Government has no more right to do this work than it would have to enter into competition with dealers in groceries, dry goods or hardware.

Resolved, That the North Dakota Press Association requests the members from this State in the Senate and the House of Representatives to use their best efforts to have the Government Printing-office discontinue this class of work.

Resolved, That copies of this resolution be sent to His Excellency, President Roosevelt, the Senators and Representatives from this State and the Superintendent of the Government Printing-office.

PRACTICAL HELP.

I have been a most interested reader of your valuable journal for years, and consider it the best practical helper for every printer.—John H. Kornmann, Elkhart, Indiana.

WORKING DOUBLETONE INKS.

The Sigmund Ullman Company, of New York, have issued a monograph on the subject of doubletone inks, entitled, "Our Doubletone Inks in Theory and Practice," which gives complete data on the subject and may be had from the company for the asking. The company writes to THE INLAND PRINTER that the article on page 249 of the May number contains statements that do not apply to their product, which is distinctively known in the trade as "Doubletone." Their letter says:

"In the first place, doubletone inks are not a line which had quite a vogue about a year ago, but are the most perfect and best working inks of any that were ever made, and instead of being in vogue a year ago, are always being used to a greater and greater extent by the best printers in every quarter of the globe.

"Secondly, cuts need not be washed up oftener, and the inks do not have a tendency to fill up, but they are considered to be the easiest inks to work in this respect, and the most economical from that standpoint. Neither do they have a tendency to get lumpy, or crack on the surface. The total misapprehension under which the author of the article in question labors is proven by the fact that he imagines that doubletone inks have a relation to copyable inks, and advises printers to reduce them with glycerin; the printer who would try to follow such directions would get into great difficulties.

"What it is necessary to do with imitations of the doubletone inks to make them work and prevent them from cracking on the surface, from filling up, or from getting lumpy, we do not know. The imitations of our doubletone inks, which have appeared on the market spasmodically from time to time, have nothing whatever in common with our doubletone inks, and we distinctly object having our doubletone inks classed with such imitations.

"We have a booklet called, 'Our Doubletone Inks in Theory and Practice,' which gives a complete summary of the properties of these inks, describing what they are, and how to use them, which is at the disposal of any printer who desires further information about them.

"In substantiation of our claims we can offer ample evidence, not the least among the testimonials received being a letter from Theo. L. De Vinne & Co., whose authority is unquestioned among the printers both at home and abroad; in which they say:

"Previous to printing your specimen book we had but limited experience in using 'doubletone' inks, and, knowing that certain colors called for the use of heavy pigments, we naturally watched the outcome of our efforts with some degree of anxiety. We had been but a short time at work when it became evident that these inks were easier to handle than the usual run of colored inks; we found them to be strong in color and of good covering capacity, and we feel that their smoothness and free-working qualities will insure for them the appreciation of printers.

"You certainly have with your invention broadened the printing field, by making possible artistic effects which heretofore could only be obtained by two or more impressions. Your inks certainly open up possibilities to the printing world previously unthought of."

BEATS THEM ALL.

Just received my INLAND PRINTER, and I think this number extra good. I have been a constant reader of THE INLAND PRINTER for a number of years—in fact, ever since I have been in the trade—and although I get many other printers' journals I prize THE INLAND above them all. I find that it saves me many times its cost each month to have it where my employees can use it for reference. Success to THE INLAND PRINTER!—Charles P. Howard, Erie, Kansas.

A UNIQUE ADVERTISING PROPOSITION.

Appreciation of good presswork in advertising matter is rising to higher standards. In order to obtain the best results the Mellier Drug Company, 2112 Locust street, St. Louis, Missouri, have offered a series of prizes for the best press-work in a selected list of medical journals printing their advertisements. About a year ago the Mellier Company decided to issue to the medical profession something unique in the way of a calendar, and obtaining one of Mr. E. S. Curtis' Indian photographs, they had it lithographed in colors by the Forbes Lithograph Company, of Boston, Massachusetts, mounted it on heavy board and mailed it to the physicians throughout the United States. These were much sought after and an edition of 200,000 was speedily exhausted. Then the company decided to use the illustration in the medical press, and offered a first prize of \$15, a second of \$10 and a third of

ELECTROTYPERS' AND ENGRAVERS' CONVENTION.

On April 12 the joint executive committee of the Electrotypers' and Engravers' Associations held an enthusiastic meeting in Cleveland, there being a large number in attendance. They heard reports from the national secretary, who has been doing pioneer organizing work for the past year, and the reports were decidedly encouraging, showing great progress made. Members were all exceedingly enthusiastic, and it was voted that the work of the chairman of the joint executive committee and the secretary be endorsed, and that the committee recommend to the national association the continuance of the work. It was also decided to hold the next annual convention at Buffalo, June 19, 20 and 21, and the largest convention in the history of the National Association of Photo-engravers is expected to be held at that time.

President J. L. Shilling states that great enthusiasm was manifest at the meeting of the executive committee, and a record-breaking attendance and a very profitable convention are anticipated. The deplorable state of affairs in the trade—concisely described as "rotten" by a prominent member—produced by reckless competition, is expected to influence the attendance of some of the most progressive and able men of the craft. Unusual efforts to ascertain the cost of production have been made during the past year and the results of these inquiries will well repay attendance.

The adoption of a scale or price-list and the employment of a national secretary are among the more important problems. With the labor question and other matters of moment the time for business sessions will be well occupied.

The committee aims to make this a highly practical convention, at which theories will be sidetracked for the consideration of facts. It is generally conceded that rates will continue to decline unless the "square-inch" rate is superseded by a more consistent and equitable scale.

Mr. George H. Benedict, of the Globe Electrotype and Engraving Company, Chicago, makes the following liberal offer: "Being convinced that the excessive profit on large work is the sole reason why we are

obliged to sell our small cuts at cost, or less, and to influence other minds into giving the idea of a list of prices their best thought, I will give \$100 to the person presenting at the convention the best plan for a price-list for half-tone and zinc etching."



GO-SHONO, APACHE MEDICINE-MAN.
Photo by E. S. Curtis, Seattle, Washington.

\$5 for the best work in printing the plate of the medicine-man; the awards to be made by men having a knowledge of good printing. If the advertisers in the trade press are going to adopt tactics like these, the standard of work must certainly reach a high plane.



JOHN W. MOORE, of Kempton, Indiana, has assumed the publication of the Burkesville (Ky.) *Herald*.

THE Post Color Press Company has moved to the Caxton building, Dearborn street, near Harrison, Chicago.

THE Hub Engraving Company, Boston, Massachusetts, announces the removal of its plant from 36 Columbus avenue to 173 Summer street.

TOM RUBOVITS, printer, binder, designer, has moved to the three upper floors of the new fire-proof building, 319 to 327 Fifth avenue, Chicago, Illinois.

THE Harper Paper Company, 10 East Thirteenth street, New York, carrying a line of book, super, coated, writing and manila paper and card stock, opened for business on April 17.

THE J. L. Morrison Company, manufacturers of "Perfection" wire-stitching machines, have removed their office from 60 Duane street, New York, to larger premises at 143 Worth street.

A CONSTANTLY increasing volume of business has compelled the firm of Blomgren Brothers & Co., designers, electrotypers and engravers, to take more commodious quarters at 76 to 82 Sherman street, Chicago.

MR. CHAS. A. STILLINGS, for the past two years manager of the Printers' Board of Trade of Washington, D. C., has been appointed manager of the Printers' Board of Trade of New York city, succeeding Mr. Franklin W. Heath, resigned.

THE last month was the best in the history of the Seybold Machine Company, Dayton, Ohio, and at present they are running fifteen hours daily and are ninety days behind orders—the usual situation with this enterprising and appreciated concern.

THE Chicago office of the Star Printing Ink Works (F. A. Barnard & Son), is now located at 349 South Dearborn street, in the very heart of the printing-ink district, where they expect to sell their share of the four million pounds of ink purchased in Chicago annually.

THE Chicago office of the Harris Automatic Press Company has been moved to 317 South Dearborn street, where the "Little Wonder" and the "Big Brother" may be seen in operation at any time—the latter running on colorwork and at record-breaking speed.

THE Economy Engineering Company, Chicago, makers of a successful tiering machine for paper-dealers, printers and others who have packages of goods weighing one hundred pounds or more to move, have been compelled by rapidly increasing business to take larger quarters at 58 North Jefferson street.

MR. DAVID GRAY ARCHIBALD, official photographer for the Pennsylvania, New York and Long Island railroad, and late official photographer for Mr. Howard Gould on board his steam yacht Niagara, has removed his place of business to 345 East Thirty-third street, New York city. Mr. Archibald's home address is Newark, New Jersey.

THOMAS P. NICHOLS, maker of the Nichols' Perfect Order and Record Book and a well-known printer of Lynn, Massachusetts, completed on May 5, 1905, fifty years of business activity. Associated with the elder Nichols are his sons, Frank H. and Fred H. They were the recipients of congratulations from many friends and business acquaintances.

THE Queen City Printing Ink Company, Cincinnati, Ohio, is well equipped in its new printing plant. The company is at present running two platens and one flat-bed cylinder, produc-

ing all its printed matter, advertising sheets, etc., and is rushed to the top notch with business.

THE Ault & Wiborg Company, Cincinnati, Ohio, state that it is enjoying a high-tide business. The company's plants in the City of Mexico and Buenos Ayres are a pronounced success, and in London, England, where there are no less than eighty ink factories—more than in the United States—it is building up a fine business.

THE old and well-known Buckie Printers' Rollers Company are settled in their new, modern plant at 396-398 South Clark street, Chicago, where they are equipped with the latest gatling gun and other machinery and every convenient device for the expeditious manufacture of high-grade rollers. Printers are invited to call and inspect one of the finest roller-making shops in the world.

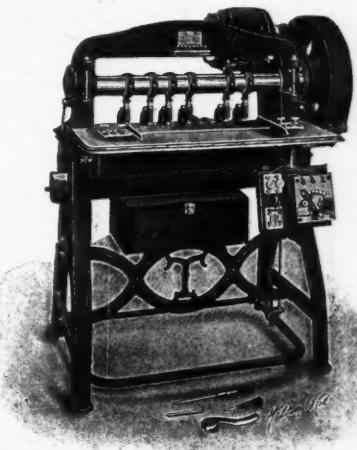
THE Tubbs Manufacturing Company, of Ludington, Michigan, manufacturer of printers' wood furniture, point-line wood type, sectional cabinets, new idea cases and similar work for printers, announces that it has appointed A. F. Wanner & Co., 298 Dearborn street, Chicago, as its Chicago representatives. Messrs. Wanner & Co. have in stock a full line of the Tubbs manufacture and will be ready at all times to make shipments promptly.

THE Pohl system of thumb indexing, advertised in this number of THE INLAND PRINTER, is "something new under the sun." The time-honored method of cutting thumb indexes was an expense hitherto unavoidable in work, requiring such an index, but by this invention, for which patents are pending, it costs nothing extra to make the index. A glance at the advertisement will reveal the Pohl method, and a line to the company, Richard C. Pohl, 152 Wayne street, Detroit, Michigan, will bring full information on the subject.

THE Samuel C. Tatum Company, Cincinnati, Ohio, reports that it has in the past six months installed seventy-one punching machines in twenty-seven States and twelve in Canada, England and Hawaii. The punches are made in four styles to meet every requirement of the printer and bookbinder. A useful convenience issued by the company, free, is a gauge-card, cut with the Tatum tab cutter, showing the apertures made by the special dies and the standard interchangeable round-hole punches. They have also recently introduced a

foot-power perforator giving clean perforations the entire width of sheet, the machine having great strength and rigidity. The needle bar is removable and the needles can be sharpened conveniently and speedily. A cut of the Tatum power-punching machine is shown herewith.

THE American Chap-Book, edited by Will Bradley for the American Type Founders Company, is a distinct contribution to the subject of typography. Mr. J. F. Earhart, known the country over as the author of "Earhart's Color Printer," writes of this as follows: "The American Chap-Books are a delight to the eye. Mr. Bradley's excellent taste in composition and fine sense in the harmony of proportion are very marked. The American Type Founders Company is to be congratulated for the arrangement which has made possible the American Chap-Book, and the lovers of good typography



THE INLAND PRINTER

are fortunate in receiving this distinct contribution to the literature of printing."

THE New York branch of the Crescent Embossing Company will remove May 1 from 60 Beekman street to 22 Beekman street. The change is made necessary by the rapid growth of the business requiring enlarged facilities. In its new location the company will carry a much larger stock of all "Crescent goods," thus insuring more prompt service to its many patrons in New York and vicinity. The main office will continue as heretofore, at the works of the company, Plainfield, New Jersey.

Farm, Field and Fireside, published by the Howard Company, Chicago, for the past twenty-eight years, has been purchased by William A. Radford, publisher and proprietor of the *American Carpenter and Builder*, the new trade magazine which has made a tremendous success in its field under the management of O. F. Byxbee, a department editor of THE INLAND PRINTER. *Farm, Field and Fireside* will be published weekly and monthly, as before, by its new owner under the style of the Farm, Field & Fireside Company.

C. E. AUGHINBAUGH, of Harrisburg, Pennsylvania, has removed his bindery to the new Telegraph building. Here he has twice as much floor space as in the old premises, excellent light, and with increased facilities can serve his customers promptly. He has added considerable new machinery, including a Crawley rounder and backer. Machines are handled by separate motors. Mr. Aughinbaugh has built up a profitable business, which grew to such proportions that these betterments became necessary. Good work and promises kept usually bring pleasant results.

MR. CHARLES S. CONNER, manager of the Baltimore branch of the American Type Founders Company, gave a reception on the afternoon of March 25 to the Typothetae of Washington, their managers and superintendents. A special train was placed at the service of the guests, who, after a drive from the station about the burnt district of the city, were taken to the warehouse of the American Type Founders Company. There they had an opportunity to inspect the complete stock and modern equipment of the new warehouse and to partake of dainty refreshments.

A WELL-KNOWN firm of ink manufacturers sends the following letter recently received from a prospective customer: "We are seeking the best *black* black ink to be had in the world, in 500-pound barrel lots at 10 cents per pound, f. o. b.—(to which city we will move our factory in July), the tests to be made here, before moving, said tests beginning Monday next. We will pay this price for a 25-pound 'sample pail' delivered here at once; said ink to be 'ready to use' on any press, at any season, at any speed—rotary, job or cylinder." All this for ten cents!

THE American Type Founders Company has just issued a pamphlet of some ninety pages, as a supplement to the American Line Specimen Book. This shows specimens of between fifty and sixty different designs in type and border series which have been issued since the American Line Specimen Book was printed two years ago. This foundry now has something over fifteen hundred fonts of type cast on the lining system, which largely accounts for the popularity of "American Line." A larger number of fonts, as well as a greater variety of designs, of type cast on the lining system than are cast by any other foundry.

BEWICK ROMAN is one of the notable type-designs which stands out prominently and will arrest the attention of every printer who receives a copy of the Golden Book of Business, which has just been mailed by the American Type Founders Company. This type-face is a modification of the old Roman lettering and is right in line with the present-day demands for a type which is bold, legible, easily read and at the same time

distinctive. Bewick Roman possesses all of these good qualities, and has sufficient color to make it particularly effective for all forms of advertising display similar to the full-page announcements in this remarkable pamphlet. This is just the kind of a design which will appeal very strongly to buyers of good printing, and is a face that will develop remarkable staying qualities.

THE New York office of the Smith & Winchester Manufacturing Company, successors to Cranston & Jones and also to The Frank A. Jones Company, at 260 West Broadway, New York city, has since May 1, 1905, been removed to South Windham, Connecticut. It is the belief of the Smith & Winchester Manufacturing Company, by having both of their offices united with their works at South Windham, they will be in a better position to give prompt attention to all orders and inquiries for their improved specialties. Mr. F. Kirchner, who has been in charge of the New York office and connected with the company for quite a number of years, will still continue his connection with the Smith & Winchester Manufacturing Company, and give at South Windham his attention as before to the line of paper-cutting machines, etc.

We have authority for announcing that Messrs. Bemrose & Sons, Limited, the celebrated color printers of Derby, Watford and London, have acquired a large interest in Dalziel Colour Press, Limited, the latter company having made a big commercial success in England with the four-color machine invented and patented by Edouard Lambert, of Paris. Besides making use of their four-color presses at Watford, the company is about to exploit the United States patent for Lambert's machine in America. Two quad royal four-color presses have just been started in the printing-offices of Messrs. Butterick, New York, and three more machines have been ordered by this firm for the exclusive production of their own publications. A powerful American syndicate will probably purchase the United States patent rights from Messrs. Bemrose-Dalziel, Limited.

"THE PRINTER MAN'S JOY."

"The Printer Man's Joy," recently issued by the American Type Founders Company, has created a decided sensation in the printing world, and has been the occasion of much comment and friendly criticism. It certainly struck an appreciative chord with the Biggers' Print Shop, Corsicana, Texas, which expresses itself as follows:

"'The Printer Man's Joy' got here O. K. and has located permanently; in fact, the joy it has already imparted has brought me to the point of believing it is the finest thing in the way of a type showing I have ever seen; and then the name, or rather the title—why that alone is enough to enthuse one before the pages have been looked at."

UP-TO-DATE FOLDING-MACHINES.

We are advised by Mr. W. Downing, manager of the Brown Folding Machine Company, of Erie, Pennsylvania, that his company has placed upon the market, during the past few months, three entirely new machines designed for the finest grade of catalogue and book work. One style is constructed with a view of meeting the demands of smaller offices, while another, their latest, is for up-to-date city offices printing a wide range of work. Mr. Downing suggests that all those wanting folding machinery write for full particulars and samples of work.

CONVENIENT TOOLS FOR THE PRESSROOM.

Mr. Frank R. Craig, connected with the Republican Publishing Company, Hamilton, Ohio, submits to THE INLAND PRINTER samples of his Type-High Gauge and Vignetting Punch, which he will mail to any address on receipt of \$1.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

PARTRIDGE & ANDERSON'S NEW LOCATION.

Although less than four years old, the Partridge & Anderson Company has been forced to seek more commodious quarters for its rapidly increasing business. The new address is 96 Fifth avenue, where the company occupies nearly the entire fifth floor of the Times building, about ten thousand square feet of floor space. In the equipment of the new plant, no effort has been spared to make it up to date. In many instances old machines have been discarded and new machines installed, with the result that the capacity of the plant has been increased nearly one hundred per cent. The efficiency of the molding department has been materially in-



NEW HOME OF PARTRIDGE & ANDERSON COMPANY.

creased by the addition of a five-ton hydraulic molding press, and many other features have been added or improved with the view of facilitating the production of high-class electrotyping. The entire plant is heated by steam, lighted by electricity and provided with all the conveniences which have become necessities to the modern manufacturing plant.

MR. GEORGE H. BENEDICT, president of the Globe Engraving & Electrotype Company, 407-427 Dearborn street, Chicago, has devised a simple and rapid automatic calculating device for computing pay-rolls, which is highly spoken of by those who have used it. It consists of two cylinders, weighing about eight ounces altogether. The inner cylinder, which turns at either end, is an accurate table, giving the amount due for any period from five minutes to a full week, at any rate from \$1 to \$30 per week. The outer cylinder exposes to view only one column, showing one rate, at a time. On the left of the opening are the hours of

work and the amount due for every hour at 25, 50 and 75 cents per week. On the right of the opening is a scheme for computing amounts due for overtime. An illustration of the device is shown herewith.

THE AMERICAN CHAP-BOOK.

In view of all that has of late been said with reference to the use of booklets for advertising uses, the March number of the American Chap-Book is particularly apropos. In this Mr. Bradley speaks of booklet covers and the desirability of providing a design of sufficient strength and character to "carry" the inside text pages.

It is evident that Mr. Bradley has "boiled down" what he has to say on the subject and reduced the text to the most compact limits, and every word is worthy the printers' careful perusal. In all, twenty-six illustrations are given of different cover-designs, and we predict that many a wide-awake printer will make use of these as "copy" and secure an order from his local merchant for an advertising booklet.

The previous number of this unique little Chap-Book was devoted by Mr. Bradley to the subject of leaflets, and as he suggests, there are few business letters that will not carry an extra leaflet without exceeding the postal limit. And then he illustrated the article with examples taken from the daily papers, arranged in form of leaflets and giving a hint which any printer can follow up to advantage.

Either the Chap-Book is becoming more practical or else the printing public is beginning to realize the fund of valuable information contained in these little volumes. At all events, it is certain that these later styles of Bradley type arrangements are being copied extensively.

It is safe to predict that this is really a remarkable little publication and will in the future take its proper place as a distinct contribution to the subject of good typography. Those who are careful to preserve a complete file of the American Chap-Book will most assuredly consider themselves fortunate, particularly if the American Type Founders Company should cease their publication with the present year, which expires in August.

Very naturally an added interest has been given to the Chap-Book by the publication at present running in Collier's of an extravaganza written by Will Bradley and illustrated with pictures of his own inimitable drawing.

NEW CYLINDER PRESS.

We wish to call attention to a new press for the country publisher which is just now being put on the market. It is well known that the two extremes in the printing business, the man who prints only a few hundred copies of his paper, as also the large printer who prints by the hundred thousand impressions in many or few colors, is well provided for. In the one case, the Washington hand press will answer the purpose; while for the large printer, the various book and job cylinder presses leave nothing to be desired.

Between these two there is an immense field. That field

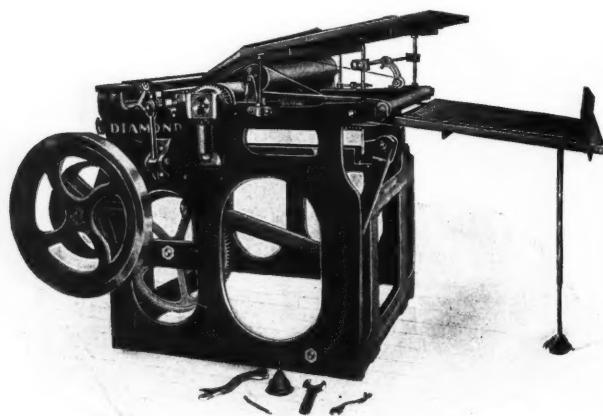


BENEDICT'S WAGE COMPUTER.

THE INLAND PRINTER

is taken up by the country publisher whose circulation has outgrown the hand press. For this business the Diamond cylinder was built. Up to this time nothing has been on the market that really supplied this want.

The Diamond is a low-priced, reliable machine with a regular ink fountain; the cylinder revolves in journals and the bed travels the same as in a high-priced press, and runs in



"DIAMOND" CYLINDER PRESS.

steel pinions; thus the impression and the distribution of ink are both first-class.

The really unique feature is a movable blanket which is brought on the cylinder only for the impression and is out of the way when the bed makes the return. In the power machine the bed is driven by a crank motion which gives motion to the whole mechanism. It is the simplest practical printing press made, as the non-essentials are all discarded.

We understand the orders are rapidly coming in, as the country printer at once recognized its value. If you are tired of the hand-press side of the business, the Diamond will give a happy relief.

GOLDEN BOOK OF BUSINESS.

The American Type Founders Company has certainly set printers to talking with this Golden Book of Business, a thirty-page pamphlet, each leaf of which is printed on a different color of Old Hampshire Bond, beautifully illuminated in colors, and bound between Kenmore Parchment covers.

This is something much more than a specimen showing of the company's type-faces and decorative material, for it will be used by printers as a veritable text-book. The book contains over one hundred illustrative examples, and more than one printer will use this as copy in securing an order from his customers.

It is a most sumptuous showing of type arrangements, in which Will Bradley's work appears at the very best. These illustrations cover the very widest possible range of work, such as letter-heads, bill-heads, checks, receipts, stock certificates and a full complement generally of the kind of everyday commercial work which interests the printer. It is not too much to say that some of these designs are really works of art. There is absolutely nothing to criticize and, in fact, many of these specimens are not only attractive, but exceedingly beautiful. It would seem that regard had been had in the type arrangement to every possible variety of taste and preference. There are decorative specimens and those which are absolutely plain; and notably, some of the full-page announcements are remarkable for the strength and dignity

of the type arrangement. There is no question but that the Golden Book of Business will be treasured for long years to come and be highly prized by every lover of good typography.

TIFFANY UPRIGHT.

In the Tiffany Upright, the American Type Founders Company has maintained its reputation for enterprise, as this special face is an exceedingly close reproduction of the design at present so much in vogue with Tiffany, and all other leading engravers, for invitations and all society forms.

Tiffany Upright *The Latest American Script Design*

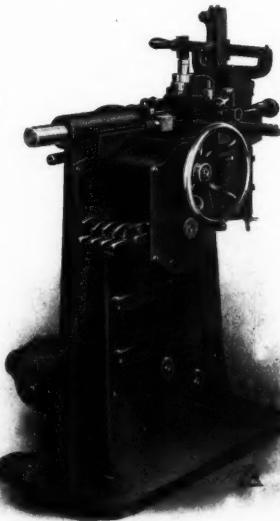
The above specimen lines are set in the 24-point Tiffany Upright, and printed specimens of the full series will shortly be mailed by the foundry, showing the complete series.

MAKE YOUR OWN TYPE.

The automatic type machine in three hundred days of nine hours each will make fifteen thousand pounds of type. A printer of national reputation as a cost statistician writes that job type as sold at present prices by the typefoundries averages 57 cents per pound for sizes ranging from 6 to 36 point. At this figure, the product is worth \$8,550. The cost statistician referred to pays a lad \$4.50 a week to operate his machine; others pay \$6, \$10 and so on, up to \$25 per week. One lad is operating two machines for \$12 per week. Add to the cost of labor as you find it the price of old type metal at 6 cents per pound, or new metal at 11 cents per pound (a high figure), and you will find that the gross profit on a gross year's product at the highest rate for wages and highest price for metal is \$5,600. Plenty of margin here to deduct incidental and fixed charges. We find a machine in Richmond running eighteen hours a day, and another in New York. In these cases, it appears that the machine is a developer of profits "beyond the dreams of avarice."

What is such a machine worth, so simple and automatic in its character, using less than one-quarter horse-power? Would \$5,000 be too much? Not for a typefounder, but too much for the printer.

The policy of the United Printing Machinery Company, of Chicago, New York and Boston, is to sell to the printer, i. e., more machines at a lower price. The printer who will sign an agreement to use the machine and its product in his own establishment only can buy it at a very reasonable figure—one that will make it a profitable investment if he only makes 750 pounds of type a year.



There are pending in the United States Patent Office over twenty patent applications on the Automatic Type Machine, molds, moldmaking, matrices and matrixmaking, for which patents will issue in due time. We think it proper to notify the public to this effect in order that they will know the position we occupy in regard to the patent status. We also have numerous foreign patents and foreign patent applications pending, and from information gathered from all parts of the world, the Automatic Type Machine is absolutely the first in the printing art which makes it possible for the printer to manufacture his type without skilled labor. Therefore, the Automatic Type Machine is absolutely the pioneer, and the patent position it will occupy will be exceptionally strong against infringers.

MACHINERY FOR BOOKBINDERS.

An important addition to the list of labor-saving machines designed by the Smyth Manufacturing Company of Hartford, Connecticut, for bookbinding purposes is the casing-in machine advertised on another page of this number. This machine is the result of many years of experimenting and a close study of the requirements for such a machine. Its compact design shows the fine mechanical lines so well known in other machines produced by the Smyth Manufacturing Company, and it is of the same high-grade construction which is recognized as the highest standard for similar machinery in the world. This entirely new and novel machine has many advantages over the hand process of casing-in books. It produces clean and uniform work at a high rate of speed. It has a great range in size and will successfully handle any size book, thick or thin, for which cases can be made on any of the Smyth case-making machines. The selling agents for the Smyth Manufacturing Company report that some of the orders now being filled for this machine were placed with them over five years ago. It was desired, however, to thoroughly perfect the machine for all classes of work before placing it upon the market. Machines are now being delivered and erected as rapidly as possible and several are running in some of the larger binderies in the East. Some of the orders already booked for this machine are from the following well-known concerns: E. Adams & Co., E. Fleming & Co., Ginn & Co., Boston, Massachusetts; Williams & Co., Eaton & Mains, Butler-Ward Company, Robert Rutter & Son, J. C. Valentine Company, Trow Directory & Printing Company, P. F. Collier & Son, Edwin Ives & Sons, American Book Company, Braunschweig & Company, J. F. Tapley Company, New York; Brock & Rankin, W. B. Conkey Company, M. A. Donohue Company, Robert O. Law Company, R. R. Donnelley & Sons Company, Chicago; United States Government Printing-Office (2), Electric Press, Cincinnati, Ohio; Murphy-Parker Company, Philadelphia; H. M. Plimpton & Co., E. Fleming & Co., Norwood, Massachusetts. E. C. Fuller Company, of New York and Chicago, are the sole selling agents.

HIS MENTOR.

I have been a reader of THE INLAND PRINTER for only about two years, and for whatever of success I shall attain as a job compositor hereafter, much credit shall be given your excellent publication, because, to me, it has become the standard of criticism.—Herbert A. Smith, Huntington, Indiana.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90,
44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205,
90-in. \$225.

Machines sent on thirty days' trial to responsible parties.
If interested, write us. Complete Bindery outfitts.

3-8

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A 21,630-MILE TRIP—"From Clime to Clime," 144-page book, contains both entertaining and instructive account of a printer's travels through United States, Mexico and Canada. Ask your bookseller to get it for you. Address all mail orders to SAMUEL MURRAY, 119 E. Tenth st., New York. Price, 25 cents postpaid. Reference: Any printer who knows me. "Gives much information as well as enjoyment." —INLAND PRINTER.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged and its actual cost in all details shown; 74 pages, 6 $\frac{3}{4}$ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student* and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPEING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY.

EVERY PRINTER, PROOFREADER AND WRITER should have the Chicago Proofreaders' Stylebook; price, 30 cents postpaid. THE BEN FRANKLIN CO., 232 Irving ave., Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER CO.

"IMPRESSIONS OF MODERN TYPE DESIGNS"—A specimen book of job composition containing about 40 ideas in the arrangement of type, rules, etc., for cover-pages, circulars, letter-heads, bill-heads, business cards, blotters, etc., printed in colors in first-class manner; price, 50 cents. FRANK NICKERSON, 134 Spring st., Brockton, Mass.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, \$2. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSED, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK, a manual of practice for printing pressmen and press-room apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY.



THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

THE INLAND PRINTER

BOOKS.

PROCESS YEAR BOOK — We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, \$2. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, $7\frac{3}{4}$ by $9\frac{3}{4}$; art vellum cloth, combination white and purple or full purple, \$1.50; édition de luxe, red or brown India ooze leather, \$4; pocket edition, 3 by $5\frac{3}{4}$, 76 pages, bound in blue cloth, lettered, in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

SUCCESSFUL STEREOTYPING — Booklet of practical information; inexpensive process without special apparatus, valuable in small offices; price, \$1. L. W. MATTESON, Phillipsburg, Kan.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

CALIFORNIA TYPEFOUNDRY for sale or to lease; owners desire to retire; would go in on shares with proper person; very small capital required. EDGAR PAINTER, Hayward bldg., San Francisco, Cal.

CITY EDITOR or Linotype man with references and \$2,500 can buy third interest in old-established Démocrat newspaper and job printing business; hustling city of 7,000; arranging to start afternoon daily and need third man. "THE MIRROR," Mayfield, Ky.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. C 32.

FOR SALE — I have excellent opportunity for a young man in newspaper business, and desire to sell one-half interest in plant that inventories nearly \$4,000; has power, cylinder presses, etc.; my only reason is that I need either editor or printer partner (prefer former), for I can not handle all the business; am close to large city, but my work all comes from home; in March and April did work to \$889.09, expenses — \$621.21, including my own salary of \$15 a week, balance clear, \$267.88; this is over forty per cent on \$4,000; I want for half-interest \$2,000, and will make terms to suit; must have reference; this is an excellent chance for the right man and will only keep it open until July 1, as after that I will arrange with my foreman for a half-interest; with partner business can be increased \$4,000 a year; state age and qualifications, whether married or not. C 392.

FOR SALE — Large printing establishment in a Southern city of 60,000 inhabitants; will sell the whole business or will retain an interest; reason for selling — other business duties take all the proprietor's time; solicit correspondence, when full particulars will be given. C 362.

FOR SALE — Modern equipment, consisting of 2 cylinders, 3 jobbers, lever and power cutters, wire stitcher, new type-faces, etc.; old established, good-paying business with fine steady and increasing trade, requiring no soliciting, in growing, progressive city in Michigan; will bear closest investigation; plant inventories about \$7,500. C 398.

FOR SALE — Only printing business in New Hampshire town of 5,000; a paying investment, connected with newspaper; up-to-date plant, 3 presses; price, \$3,500; \$2,500 cash, balance easy terms. C 399.

FOR SALE — Weekly newspaper in central Michigan farming and manufacturing town of 3,500; good advertising patronage; 1,500 subscribers; \$6,000 jobwork yearly; \$4,000 will handle it easily. C 409.

FOR SALE OR TRADE — Printing-office and stationery store in best-known printing town in Middle West; thoroughly advertised mail-order business; equipment complete, stock large and includes over 400,000 legal blanks; printing business will run \$10,000 this year; stationery sales average \$400 monthly; liberal terms or present owners will take interest in establishment of weekly or daily newspaper for which there is a good field. C 351.

FOR SALE — Partnership in a well-established Chicago printing establishment having Linotype machines; good trade; a splendid opportunity for a printer or Linotype operator having not less than \$1,000 cash or good securities. C 396.

TO TERMINATE disagreeable partnership, Michigan City job office with established business will be sold for less than inventory. C 380.

WANTED — To find good location for establishing newspaper and job-printing plant in live, growing town in Texas or in the West. C 365.

FOR SALE — \$3,500 cash buys printing and newspaper plant in Washington paying thirty per cent net on sale price; cash only. C 372.

Publishing

SPECIALIZED agricultural monthly for sale; circulation 40,000; gross business \$18,500; price \$8,000; investigate. EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDERS' MACHINERY — **SECONDHAND** — Sanborn power sawing-out machine, Tennis sewing machine, Rosback perforator, paging and numbering machine, 5-hole steam glue heater, Hickok table shears, Hickok feint-line ruling machine, 21-inch job backer, 2-rod bench press, Sanborn roller backer, Sanborn book trimmer, Collins striker and duplicator. GANE BROTHERS & CO., St. Louis, Mo.

ELECTROTYPING PLANT FOR SALE — A power plant, almost new; machines of R. Hoe & Co.'s manufacture, guaranteed first-class in every respect; complete list of machines and material furnished; will be pleased to quote the price for same on application. REV. M. J. FITZPATRICK, P. O. Box 3512, New York city.

FOR SALE — A complete electrotype and stereotype foundry in running order, at a bargain. C 381.

FOR SALE — Addressograph and cabinet in perfect condition; \$25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE — At a bargain; complete engraving plant, including 3 lenses, Bogue lamps, etc.; retiring from business; outfit can be easily shipped. C 394.

FOR SALE — Century Campbell 2-revolution press, 4 rollers, front delivery, will print form 40 by 53; very nearly new, in fine shape; price not much more than one-half new price. C 266.

FOR SALE CHEAP — Fonts of secondhand type, good as new; proofs on application. H. S. RANSOM, Moline, Ill.

FOR SALE CHEAP — Simplex machine with about 500 lbs. 8-point type, brass and wooden galleys, brass leads, galley rack and extras; has been used on daily paper; \$400 cash. C 411.

FOR SALE — Following cylinder presses: 23 by 30 2-revolution pony Campbell, table distribution, front delivery, 2 rollers; 37 by 52 2-revolution job and book Campbell, table, front delivery, 4 rollers; 38 by 55 2-revolution Cottrell, table, front delivery, 4 rollers; 43 by 56 2-revolution Cottrell, table, rear delivery, 4 rollers; 43 by 60 2-revolution job and book Campbell, table, front delivery, 4 rollers; 48 by 64 2-revolution job and book Campbell, table, front delivery, 4 rollers; 29 by 43 Cranston drum, tapeless delivery, 2 rollers; 33 by 48 Cranston drum, tapeless delivery, 2 rollers; 31 by 43 Cottrell stop cylinder, front delivery, 4 rollers; 6-column quarto Vaughn Ideal, with inking apparatus; many other machines; best bargains on earth. BRONSON, 54 N. Clinton st., just north of W. Lake st., Chicago, Ill.

FOR SALE — Most complete electrotype plant, almost new; just right for large publishing house; wish to correspond with same. C 346.

FOR SALE — New Golding jobber, 15 by 21, good as new, used 6 months; also complete equipment for newspaper and printing plant; also complete photoengraving outfit in first-class condition. Q 365.

FOR SALE — One Hickok ruling machine, serial No. 3385, 54 inches between the rails, double "O. A." striker, manifold pen underlift, No. 2 Layboy, bought new in 1895, original cost \$705, will sell cheap for cash, no further use for wide machine; 38-inch Seybold Holyoke cutter, with intermediate clamp, good as new; Brehmer power paring machine; one Smythe sewing machine, with sawing-out machine complete. Write GANE BROTHERS & CO., St. Louis, Mo.

FOR SALE — Paper-feeding machine for attaching to ruling machine, 36 or 38 inches wide, A-1 condition. C 369.

FOR SALE — The following fonts of 2-letter Linotype matrices: 2 fonts 6-point No. 2 with Gothic No. 3; 3 fonts 9-point De Vinne series with Antiquo No. 3. The above matrices are complete and practically as good as new; will sell for \$40 per font. GENEVA PRINTING COMPANY, Geneva, N. Y.

FOR SALE — 57-inch Brown & Carver self-clamp cutter, perfect condition, exceptionally good value. C 368.

THREE (3) 2-letter Linotype machines, A-1 condition, almost new. GREENEBAUM BROS., 86 Fulton st., New York, N. Y.

TWO MERGENTHALER Linotypes for sale; bargain. C 361.

WE HAVE FOR SALE 2 magazines for Model No. 1 Linotype machines; they are in first-class shape, just as good as new; we have added double-magazine machines to our equipment and the Model No. 1 magazines do not fit them; the regular price is \$163, from which we will give you a discount of twenty-five per cent; they will be carefully boxed for shipment. PANTAGRAPH PRINTING & STATIONERY CO., Bloomington, Ill.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 7; Linotype operators, 4; operator-machinists, 7; superintendents and foremen, 9; all-round men, 5; bookbinders, 5; solicitors, 2; salesman, 1; ad-man, 1; make-ups, 2; compositors, 2; artists, 2; photoengravers, 3; pressmen, 13; proof-reader, 1; editor, 1; ad-managers, 2. Vacancies on file not yet filled: Job-printer, 1; superintendent and foreman, 1; machinist-operator, 1; all-round man, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

HELP WANTED.

Artists.

ARTIST WANTED — We wish to employ an artist who can do the highest class of figure or fashion drawings. SANDERS ENGRAVING CO., St. Louis, Mo.

Bindery.

BOOKBINDER — All-round man to take charge small shop; \$14 per week. TIMES, Peterborough, Ont.

WANTED — Working foreman in blank-book shop; permanent position if services are satisfactory. Write HOOSIER PRINTING CO., Muncie, Ind.

Composing Room.

WANTED — FOREMAN for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting-up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address C 170, sending samples of work, and state where employed, married or single, and wages expected.

Engravers.

WANTED — First-class half-tone operator, experienced in colorwork; fine opening. BUREAU OF ENGRAVING, Minneapolis, Minn.

Operators and Machinists.

LINOTYPE OPERATORS — Double your speed in one month. Be a "swif" and command your own price; the country is full of 4,000 to 5,000 an hour men who are never able to draw more than the scale; you can be expert — simplest thing in the world; 50 cents prepaid; no stamps, please. J. C. HILTON, Box 1218, Bloomington, Ill.

Pressroom.

PRESSROOM FOREMAN WANTED to take charge of pressroom with 10 cylinder presses; must be accustomed to high-class work; write, giving experience and where previously employed, C 374.

WANTED — Working foreman for pressroom, acquainted with better-class bookwork and care of stock; wages, \$18; apply, stating experience and references, BOX 553, Richmond, Va.

Salesmen.

WANTED — For an ink-manufacturing house, a first-class salesman for Western territory; experienced man preferred; application by energetic person acquainted with the printing and lithographic trade considered. C 261.

WANTED — Reliable salesman to handle Acme Ink Reducer as side line; commission basis; first-class line for party calling on printing trade; references given and required. ACME COMPOUND CO., Elkhart, Ind.

Miscellaneous.

WANTED — A competent foreman printer; must be experienced in presswork and modern shop practice, and of good executive ability; an excellent opportunity for a good, steady man who would appreciate a permanent position with fair compensation in a large manufacturing company operating its own printing plant. C 296.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents and foremen, 27; all-round men, 5; make-ups, 5; stoneman, 1; ad-men, 13; proofreaders, 3; pressmen, 22; electrotypers and stereotypers, 3; job-printers, 20; bookbinders, 4; photoengravers, 3; artists and cartoonists, 6; editors and reporters, 5; advertising and business managers, 9; Linotype machinists, 11; Linotype operators, 22; machinist-operators, 25. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST, experienced in sketching, pen or wash drawings, crayon work on Ross board, Ben Day and air-brush work, photo retouching, colors for linework on zinc. C 373.

Bindery.

A FIRST-CLASS forwarder and finisher wants a position as foreman of a medium-sized bindery, or will accept a good position as journeyman finisher. C 350.

POSITION WANTED — Bookbinder, all-round forwarder; 28 years' experience; can furnish best of references. C 371.

Composing Room.

ALL-ROUND JOB COMPOSITOR, 12 years' experience, first-class, wants steady position; Eastern or Middle Western States preferred. C 66.

A-1 COMPOSING-ROOM foreman or superintendent wants to locate with reliable firm; estimator and business-getter; references. C 129.

FIRST-CLASS job and book compositor wishes to make a change; only A-1 office considered; gilt-edge references. C 390.

FOREMAN for any size office desires Western position with first-class newspaper or job office; single, steady, references. C 393.

SITUATION WANTED by up-to-date printer, union; in town of 20,000 or more; rapid ad-man, neat job-printer; night-work not considered. C 358.

Electrotypers and Stereotypers.

ELECTROTYPER — Any one desiring the services of an up-to-date electrotypewriter to take complete charge of a medium or large sized electrotype plant may do well by corresponding with me; understand all branches of the trade and can handle a crew of men to the advantage of my employers; to the party that can pay the salary wanted I am open for an engagement the first day of July. C 294.

Engravers.

YOUNG MAN desires position in connection with office of reliable photoengraving house where 4 years' actual shop experience will be of value; open for position after June 10; best of references. C 165.

Managers.

EXPERIENCED MAN, thoroughly conversant with every detail of the printing business, desires position as manager, superintendent or foreman with first-class house; best of references, and willing to demonstrate ability. C 366.

MAN OF WIDE EXPERIENCE desires position as superintendent or foreman; accustomed to large plants and good work; excellent references. C 237.

PRINTER, capable of taking charge of large office, desires position; can estimate all kinds of work, purchase stock, etc. C 410.

SUPERINTENDENT OR MANAGER desires position with some reliable firm doing modern printing; can talk intelligently to customers and manage help thoroughly; 35 years of age; 21 years of practical experience; reference for the asking. C 384.

Operators and Machinists.

LINOTYPE MACHINIST — Can operate, 4,000 average; desires change; now running 10-machine plant; prefer 4 or 5 mills. C 290.

LINOTYPE MACHINIST'S HELPER, 3 years' experience, understands Models Nos. 1, 2 and 3 machine; competent to take charge, either book or news; furnish first-class references. C 405, care New York Office INLAND PRINTER.

LINOTYPE MACHINIST wants situation; desires 5 or 6 machine plant; steady, sober and reliable; also good operator. C 395.

LINOTYPE MACHINIST, with 14 years' experience on bookwork and news, is open for position; familiar with double-decker; can furnish A-1 references. C 404, care New York Office INLAND PRINTER.

LINOTYPE OPERATOR desires a change; experienced, steady, union. C 363.

LINOTYPE OPERATOR, lady, wishes position; clean proofs; book or newspaper. C 164, care New York Office INLAND PRINTER.

LINOTYPE OPERATOR of limited experience desires position where he can have opportunity to work on machine; an all-round newspaper man, sober, dependable, married, union, willing to accept apprenticeship scale until he reaches his speed. C 382.

MACHINIST-OPERATOR — Change of position wanted; single or double machines; my work is my reference; reliable, sober. C 383.

MACHINIST-OPERATOR, long experience, strictly first-class mechanic, printer and manager; temperate, reliable, married, union. C 138.

OPERATOR-MACHINIST, at present employed, wants change between May 1 and July 1; 8 years' experience, union, married, don't drink; references; California or Northwest preferred. C 279.

WANTED — Position by operator; will soon make good; 10 years at case; married, strictly sober; references. C 387.

Pressroom.

CAPABLE AND PRACTICAL pressman wants steady position; small or large plant; sober and reliable; references. C 408.

COMPETENT JOB AND CYLINDER PRESSMAN; 12 years' experience; best city reference. C 389.

CYLINDER PRESSMAN — A No. 1 on half-tones; 8 years in charge; best references; union. C 286.

CYLINDER PRESSMAN on book and law work wishes a steady position; middle West or Canada preferred; non-union, married. C 370.

CYLINDER PRESSROOM FOREMAN — A practical up-to-date mechanic on high-grade vignette half-tone and color printing, with executive ability to show results, now employed in a large magazine office in New York, will consider a proposition from some good, first-class printing or publishing house in a city of 20,000 or over, east of Chicago. W. L. S., 224 E. 21st st., New York city.

PRESSMAN desires a change; experienced on cut, color and commercial work; now with a leading house in the West; is capable of taking charge; West or Middle West preferred; union. C 397.

PRESSMAN wishes to take charge of small or medium sized pressroom; 14 years' experience; sober and reliable; non-union; reference. C 338.

SITUATION WANTED — Cylinder pressman, sober, steady and married, desires a steady position. C 125.

WANTED — A position by a first-class cylinder pressman understanding zinc-etched process for half-tones. C 128.

THE INLAND PRINTER

SITUATIONS WANTED.

Miscellaneous.

ALL-ROUND PRINTER, 10 years' experience (6 in Chicago), wants change; chance to work up to foreman; always sober, steady. C 388.

ALL-ROUND PRINTER wants to locate with a first-class Western plant; single, steady; best references; union. C 391.

MANAGING EDITORSHIP independent or Democratic daily or weekly; salary, \$1,800. ANTI-BLUFF, care New York Office INLAND PRINTER.

PRINTING-INK MAKER (young colored man) wants position in or in the vicinity of Philadelphia. R. W. A., 841 Bridge ave., Camden, N. J.

WANTED TO PURCHASE.

CASH for Keystone type specimen book; Inland specimens of letter-heads and Art Printer. D. C. SILVE, 428 Camp st., New Orleans, La.

PRINTER wants to buy or lease an interest in established paper and job office, now on paying basis; correspondence solicited. C 401.

WANTED — A secondhand cutter to take 36 inches. P. C. N., care New York Office INLAND PRINTER.

WANTED — A secondhand roller backer standing press and Smyth sewing machine; state condition and lowest price. P. O. BOX 1404, Philadelphia.

WANTED TO PURCHASE, for spot cash, complete printing plant; modern, standard two-revolutions and jobbers required; in replying, furnish detailed schedule and state makes, sizes and age of all machinery, which must be in good condition. EDMUND MITCHELL, P. O. Box 2411, Boston, Mass.

WANTED TO PURCHASE — In the West or Southwest a country newspaper; price not more than \$2,500; county seat preferred. C 402.

WANTED TO PURCHASE — Secondhand embossing press; parties desiring to sell address Q 368.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-mâché; also 2 engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, \$1. HENRY KAHR, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

COLOR PROCESS — An experienced man, knowing the three-color process, also having a process of his own to make cheap three-color work on zinc without screen for labels or small posters, desires to become connected with a printing establishment; he has a complete outfit. C 400.

EASY-QUICK COLOR PLATE OUTFIT makes plain or ornamental tint-blocks cheaply. Send for booklet. W. J. HEDDEN, New Albany, Ind.

EDITORIALS WRITTEN for busy publishers; exclusive service. HENRY R. COBB, Red Wing, Minn.

GET OUT OF THE RUT — Learn at home to operate; big demand for operators; good money, short hours; be expert on the keyboard, the rest is easy; Thaler keyboard helps you do it; facsimile of Mergenthaler; made of metal; instructions in fingerings; indorsed by Mergenthaler Company; \$3.50, express prepaid; also for operators needing practice. THALER KEYBOARD CO., 453 "O" st., N. W., Washington, D. C.

LIVE STOCK AND POULTRY CUTS — Catalogues free if you write upon your business stationery. CHAS. L. STILES, Columbus, Ohio.

WANTED — The address of Louis O'Kane, HARRIET ZEHLER, Akron, N. Y.



Do You Know the Difference

between a good patent and a worthless one? Do you know that failure to secure the whole kernel in the nut is largely the cause of the proverbial poverty of inventors? Patents of limited scope are often accepted when generic claims are allowable. When you have an invention to patent, go to those who make a specialty of that class of inventions. They know the art and can aid you in securing the broadest possible protection. We are specialists in the printing trades — make drawings, secure patents, build machines and market inventions. We refer to The Inland Printer Company.

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Patent Experts, Attorneys, Mechanical Engineers.

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Just what you are looking for. Wipers for cleaning your presses, rollers, etc. Our special grade of PRINTERS' WIPING CLOTHS are put up especially for printers' use. They are carefully assorted, are clean, and contain all large pieces. Put up in 300 and 500 lb. bales. Price, 3½ cts. per lb., f.o.b. factory. Send us your orders; we know you will be pleased.

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GOOD PRINTERS should write THE ADVERTISING WORLD, COLUMBUS, OHIO, for specimens of striking designs for business-bringing **BLOTTERS**

WANT GOOD PADDING GLUE?

Try ours. The materials that go into it are the best that money can buy, and they are selected with the greatest care.

We know just what ingredients to use, and exactly how much of each.

THE RESULT — A strong, flexible glue that doesn't get sticky in hot weather.

ROBT. R. BURRAGE,
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ALL CARDS CUT AND RULED SINGLY.
LIBERAL DISCOUNT TO THE PRINTING TRADE.

The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs \$10.00. Send for samples.

NEIDICH PROCESS CO., Philadelphia, Pa.

To make Channels, Space-bands and Matrices smooth and "slick," use

Dixon's Special Graphite No. 635

Booklet and Sample Free on Request.

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We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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120-130 SHERMAN STREET, CHICAGO

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that a **Durant Counter**
must be attached to the press you ordered?



IT'S A
GOOD
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When a **DURANT COUNTER** comes with a press, for then you know the press-builder has used the best material.

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Have an excellence peculiarly their own. The best results are only produced by the best methods and means—the best results in photograph, poster and other mounting can only be attained by using the best mounting paste—

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(Excellent novel Brush with each Jar.)

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with small plant, or capital sufficient to purchase machinery, in established printing office in a city of seventy thousand, in the South. Will furnish store and office for same.

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Gas and
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Engines

Each engine is fully tested before it leaves our factory to its full indicated horse-power. Its simplicity of construction and perfection of mechanical principles have been amply demonstrated during the past twenty-three years. Olds engines are standard the world over.

STATIONARY ENGINES, 2 TO 100 H.P.
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We will send full information and new illustrated catalogue upon request.

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FINE CUTS
Illustrated Catalogue of Fraternal and other Society Emblems sent free to intending Purchasers. Write on your Business Stationery.
YATES BUREAU OF DESIGN • 263-9 DEARBORN ST. CHICAGO

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Is now ready. It contains cuts suitable for every business and trade—cuts for letter heads, envelopes and business cards, comic illustrations, etc., etc., also an immense line for the printers' especial use. Sent prepaid to printers and publishers for 25c, which may be deducted from first \$2.00 order.

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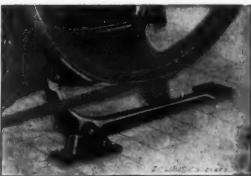
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Is called "How Money Grows" and tells: How to tell a good investment; how to invest small sums; how you can convert \$100 into \$338.83; how to guard against poor investments, etc., etc. If you are able to save \$10 or more a month from your income you should not fail to own a copy. NOT AN ADVERTISEMENT of any investment but full to the brim with information that every one should possess before they invest a dollar. Ask for it on a postal and I'll send it FREE by return mail.

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*Nearly 1000 Printers are using our
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It will pay you to send for our catalogue. State number and size of your presses and we will give full information.

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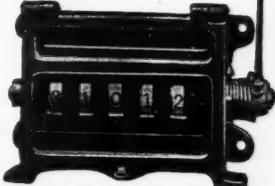
An Old Friend with a New Name

Formerly known as the "Hawkins" or "Campbell" Counter.

In use twenty-five years.
Counts 0 to 99,999.
Size, 5½ x 4½ x 2½ inches.
Can be set back at any number.
No key required for this purpose.
Can be attached vertically or horizontally.
Actuating Lever can be set in four directions, 90 degrees apart.

Price Moderate.

No. 4207 Counter
With feet on side and back.



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WE MAKE
THE BEST
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We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

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The
Donkey
"KICKS BUT NEVER BALKS"

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FOLDS Pamphlet Covers, Programs, Inserts, etc.
Any single-fold job, 3½ x 7 to 10 x 14 inches.
Speed up to 4,000 per hour, left-hand rolled-stock feed.

The Donkey Folding Machine Co., Albion, Mich.

*"The Highest Achievement in the Art of Numbering
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HIGH Praise—
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BATES MODEL No. 27

Is unequaled in every essential detail of design, construction and finish



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FACSIMILE IMPRESSION

DON'T EXPERIMENT.

Plunger geared direct to pawl-swing and instantly removable—no connecting pins or levers—no screws.

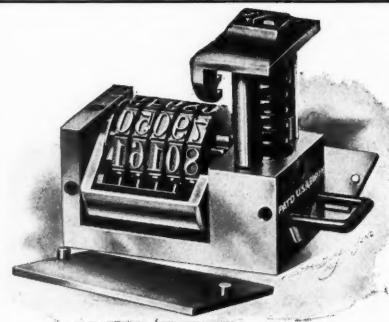
Side Plates without screws.
Quick cleansing.

Non-Breaking Wire unit
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"No." and blank steel slides with each machine.

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Only the Best is Economical.

We are the largest producers of
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Fifty Models :: :: \$5 to \$500
Always ask our prices.

The Bates Machine Co.

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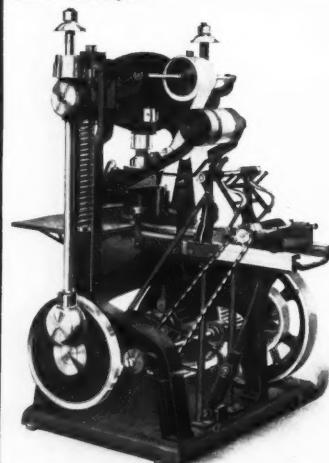
MANCHESTER
2 Cooper Street

Specially designed numbering
mechanism for all cylinder and
rotary printing machines.

No proposition too complicated.

The Most Reliable and Efficient Press.
Will do the work of any embossing press, and
do it better, and at the (minimum) lowest pos-
sible *Shop Cost*.

Will do work that other presses cannot do at
all. Our chuck will take a 5x8½ in. die. The
powerful squeeze and the counter holding on the
impression an instant or two, the same as dry
embossing presses do (that are used for embossing
book covers, photo mounts, etc.), is the rea-
son why our press produces more accurate, sharp-
er, better defined and superior work than any
other make of press.



Roth's Patents.

Illustrated descriptive pamphlet with terms upon application, to-
gether with unburnished samples of work done in ordinary commercial
runs.

Correspondence solicited.

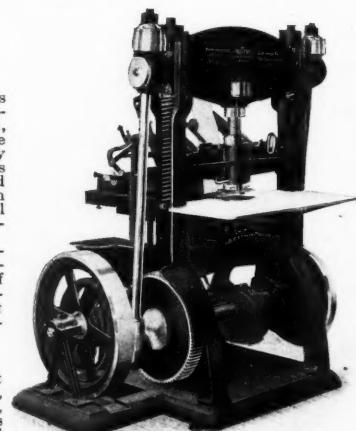
Sold on Trial and Guaranteed in every respect.
Also that it can be operated by any person of
ordinary intelligence.

We furnish an instructor *Free of Charge* to teach
an operator in all the details of doing embossed
printing with our press.

Is sold strictly on its Merits. No payment re-
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press by the purchaser and the operator has been
instructed.

Its operation is entirely automatic. All adjust-
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We have presses in successful operation in
twelve of our large cities. One St. Louis concern
alone has nine.



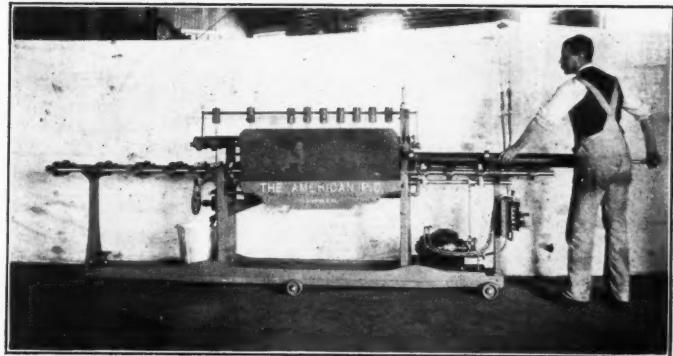
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B. ROTH TOOL CO.,
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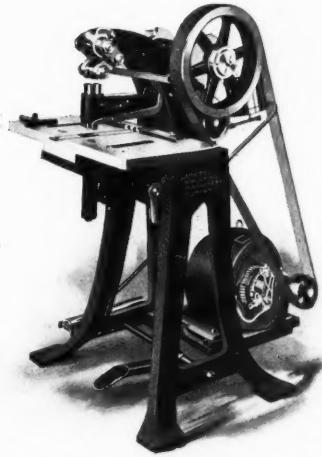
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VICTOR STEEL DIE EMBOSsing PRESS
Two sizes made. Rapid, perfect results. Used by the leading steel-die printers.

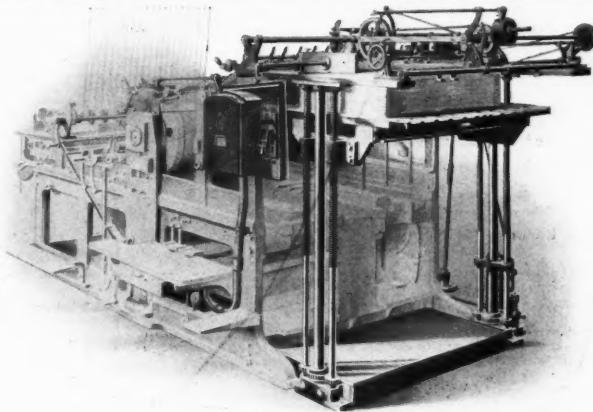


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A great economizer and aid to cleanliness in pressrooms with five cylinder presses and over.



STEEN PATENT COMBINATION PUNCH AND EYELET MACHINE

The only machine that punches and eyelets at one operation. May be used as a punch only. Takes eyelets of all sizes.

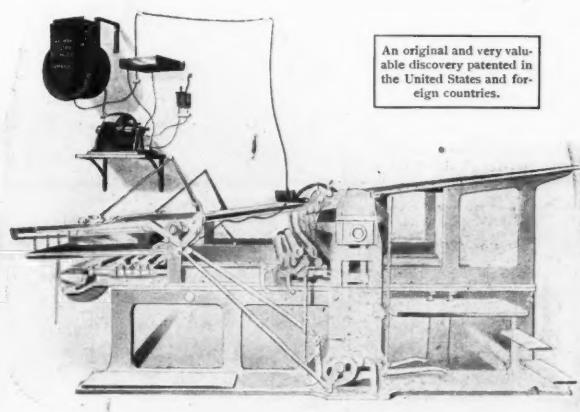


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Perfect separation, accurate register, simplicity and moderate cost. The one feeder that is equally effective on short as on long runs. Pile replenished without stopping. Feeds two sheets or one, as desired.



SPARKS ROUND HOLE, SLOT HOLE AND CRIMPING MACHINES

One Round Hole Machine will do the work of five gang punching machines. These are wonderful economizers. Rented or sold outright.



CHAPMAN ELECTRIC NEUTRALIZER

This absolutely and forever eliminates all troubles caused by electricity in pressrooms. In operation on 600 presses, flat and rotary.

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Germania Transfer Ink

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GERMANY COMES IN THREE QUALITIES:
 No. 1, for copper Mk. 50 per kg.
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Every user will be surprised at the great improvement in the work made by this ink. Protected by patents.

ANT. KNAUP, Frameries, Belgium.

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THE SMITH & WINCHESTER MFG. CO.

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SOLE MANUFACTURERS OF

Undercut and Overcut Auto. Foot and Hand Clamping Paper Cutters

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The British Printer

For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

Tells all about trade progress. Is itself a sample of the finest and best in typography. With each issue is included a set of sample jobs for "fitting." Every number contains pictorial reproductions in half-tone and colors. THE BRITISH PRINTER is the pioneer of three-color and its best exponent.

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(See Insert December, 1903)

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Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold,	\$3.00 per lb.
Pale Gold,	3.00 "
Copper,	3.00 "
Aluminum,	4.00 "

Put up in
½ and 1 pound
tin cans.



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57 Gold Street, NEW YORK

Mead's
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Press

For Convenience,
Accuracy and
Durability, is
unequalled by any
press made.

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The new device can be attached to any Linotype; the most intricate table work can be composed with its aid at a high rate of speed; the slugs are set straight across, the brass column rules remain rigid, and a substantial saving of time is effected in make-up, imposition, lock-up and make-ready on press.

This improvement is a decided step in advance of anything that has been heretofore accomplished, and it should be thoroughly investigated by every printer. Complete details and particulars will be given on application.

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DISTRICT OF COLUMBIA.

COMPANIES.	TWENTY-FIVE YEARS' BUSINESS—1880 TO 1904, INCLUSIVE.											
	YEARS DOING BUSINESS.		1880 TO 1903, INCLUSIVE.						1904.			
	Began in State.	No. of Years.	Risks Written.	Premiums Received.	Losses Paid.	Per Ct. Loss to Risks.	Per Ct. Loss to Prems.	Risks Written.	Premiums Received.	Losses Paid.	Per Ct. Loss to Prems.	Losses Incurred.
Aachen and Munich, Prussia.....	1897	8	\$1,764,344	\$21,356	\$14,872	.0084	69.6	\$258,892	\$3,020	\$2,529	83.7	\$4,279
Ætna, Connecticut.....	1880	25	27,273,932	164,928	58,853	.0021	35.7	828,900	7,517	4,587	61.0	5,635
Agricultural, New York.....	1471880	24	9,639,958	64,716	29,170	.0030	45.0	1,452,300	10,415	1,922	18.5	2,246
Allemania, Pennsylvania.....	1901	4	311,645	2,756	218	.0007	7.9	180,870	1,761	9	0.5	9
American, Massachusetts.....	3111888	8	445,183	2,560	254	.0005	9.9	83,834	665	75	11.3	75
American, New Jersey.....	1880	25	4,820,608	31,750	12,729	.0026	40.1	350,830	3,535	360	10.2	312
American Central, Missouri.....	1886	19	3,473,954	21,072	4,453	.0013	21.1	197,494	1,777	1,680	94.5	.....
American Fire, Pennsylvania.....	1880	25	29,837,800	150,957	43,611	.0015	28.9	714,680	5,021	1,851	36.8	1,959
Arlington, District of Columbia.....	1880	25	86,109,826	410,517	101,640	.0012	24.7	3,435,046	25,986	5,264	20.3	5,264
Assurance Company, New York.....	1903	2	101,228	1,167	.....	.....	191,221	1,188	52	4.3	.....	.....
Atlas, England.....	1893	12	5,650,944	38,295	19,116	.0034	49.9	453,630	4,200	1,530	36.4	3,926
Boston, Massachusetts.....	1898	7	1,124,009	9,056	1,080	.0009	11.9	332,637	2,934	69	2.4	69
British America, Canada.....	1882	23	4,585,416	39,500	29,700	.0065	75.1	223,342	2,055	155	7.5	220
British American, New York.....	1903	2	49,800	683	.....	.....	61,850	686	23	3.3	23	.....
Buffalo Commercial, New York.....	1904	1	.....	.....	.....	.....	124,850	1,433	30	2.1	30	.....
Buffalo German, New York.....	1880	25	6,758,787	40,471	8,923	.0013	22.0	181,400	1,298	13	1.0	13
Caledonian, Scotland.....	1221890	14	4,829,799	44,455	35,771	.0074	80.4	410,180	4,409	214	4.8	3,859
Citizens, Missouri.....	1897	8	1,159,278	14,294	10,187	.0088	71.2	434,529	5,392	3,117	57.8	1,963
Colonial, District of Columbia.....	1900	5	5,139,920	29,249	4,816	.0009	16.4	1,894,362	12,843	3,731	29.1	3,597
Colonial Assurance, New York.....	1898	7	567,925	5,221	550	.0009	10.5	151,808	1,794	1,991	110.9	496
Columbia Fire, Dist. of Col.....	1221881	23	79,620,392	446,021	106,007	.0013	23.7	2,545,879	20,875	2,460	11.8	2,460
Commercial, Dist. of Columbia.....	1896	9	30,522,358	137,808	36,596	.0012	26.5	3,509,517	27,614	6,135	22.2	6,043
Commercial Union, England.....	1880	25	18,565,025	145,315	65,024	.0035	44.7	913,981	11,384	4,094	36.8	4,699
Continental, New York.....	1551880	16	15,565,405	104,330	39,031	.0025	37.4	1,697,842	14,005	1,662	15.6	2,033
Corcoran, Dist. of Columbia.....	1061880	24	71,901,231	328,418	88,023	.0012	26.8	2,961,790	18,460	2,324	12.5	2,324
Delaware, Delaware.....	1903	2	55,800	346	.....	.....	71,713	462	.....	.....	.....	.....
Delaware, Pennsylvania.....	1891	14	5,674,370	36,845	12,216	.0021	33.2	180,945	1,682	1,076	63.9	1,085
Dutchess, New York.....	1904	1	.....	.....	.....	.....	164,639	1,602	50	3.1	51	.....
Equitable Fire and Marine, R. I.....	1321880	23	1,883,096	10,409	2,127	.0011	20.4	132,433	1,039	18	1.7	18
Farmers Fire, York, Pa.....	1890	15	1,659,963	13,161	7,166	.0043	54.4	118,718	1,187	187	15.7	187
Federal, New Jersey.....	1903	2	133,576	1,961	.....	.....	257,755	2,470	1,507	61.0	7	.....
Fire Association, Pennsylvania.....	1880	25	10,750,787	95,004	56,571	.0053	59.7	490,987	5,115	2,114	41.3	2,239
Fire Ins. Co. of Co. of Phila., Pa.....	1889	16	2,404,594	16,615	6,227	.0026	37.4	95,125	839	55	6.6	55
Fireman's Fund, California.....	1880	25	7,052,061	54,128	30,720	.0043	56.7	582,814	4,901	2,213	45.1	2,203
Firemen's, Dist. of Columbia.....	1291880	23	111,770,810	539,529	110,828	.0009	20.5	6,482,787	37,230	13,746	36.9	13,746
Firemen's, New Jersey.....	1884	21	4,374,469	25,695	18,221	.0042	70.9	316,210	2,488	27	1.1	2,027
Franklin, Dist. of Columbia.....	1880	25	94,075,952	465,480	140,407	.0015	30.1	.....	.....	.....	.....	.....
Franklin Fire, Pennsylvania.....	1880	25	5,440,041	35,931	14,596	.0027	40.6	216,546	2,242	1,678	74.8	21
Georgia Home, Georgia.....	1281889	14	2,430,458	22,083	15,236	.0063	68.9	132,750	1,799	3,684	204.7	2,500
German, Freeport, Ill.....	1904	1	.....	.....	.....	.....	332,085	2,312	.....	.....	.....	.....
German Alliance, New York.....	1897	8	3,172,894	33,783	12,731	.0040	37.6	255,782	3,188	501	15.6	4,236
German American, Dist. of Col.....	1880	25	70,135,094	378,240	89,952	.0013	23.7	3,497,443	17,390	3,945	22.7	3,913
German American, Maryland.....	1902	3	77,400	780	358	.0046	45.9	55,225	517	8	1.5	8
German American, New York.....	1291880	23	19,998,748	140,480	70,048	.0036	49.8	3,810,189	28,272	5,510	19.4	5,790
German Fire, Peoria, Ill.....	1903	2	166,250	2,354	692	.0042	29.3	372,555	3,755	2,529	67.3	2,529
Germania Fire, New York.....	1883	22	11,580,718	65,632	11,578	.0009	17.6	537,860	3,679	68	1.8	811
Girard Fire and Marine, Pa.....	1880	25	17,410,231	89,051	26,880	.0015	30.1	310,133	2,068	81	3.9	81
Glens Falls, New York.....	1880	25	11,392,129	63,410	25,722	.0023	40.5	559,795	3,564	3,011	84.4	2,929
Globe and Rutgers Fire, N. Y.....	1904	1	.....	.....	.....	.....	136,050	1,670	.....	.....	.....	.....
Hamburg Bremen, Germany.....	1880	25	6,065,774	37,684	12,243	.0020	32.4	437,271	4,180	2,961	70.8	1,961
Hanover Fire, New York.....	1880	25	7,815,708	66,243	36,428	.0047	54.9	626,102	4,871	1,098	22.5	1,393
Hartford Fire, Connecticut.....	1880	25	14,657,685	139,160	83,620	.0057	60.1	1,379,623	14,106	4,730	33.5	3,579
Home, New York.....	1880	25	35,249,876	291,488	98,332	.0028	33.7	2,158,256	21,529	2,745	12.7	3,204
Home F. and M., California.....	1898	7	1,379,313	11,114	1,561	.0011	14.0	562,818	4,950	623	12.5	623
Indemnity Fire, New York.....	1898	7	380,479	4,329	1,479	.0038	34.1	109,574	1,281	1,768	143.6	2,004
Indianapolis Fire, Indiana.....	1904	1	.....	.....	.....	.....	102,200	1,208	.....	.....	.....	.....
Insurance Co. of N. America, Pa.....	1880	25	19,472,916	148,499	74,993	.0038	50.5	953,804	8,719	2,013	23.2	2,209
Jefferson Fire, Pennsylvania.....	1904	1	.....	.....	.....	.....	253,850	2,207	74	3.4	74	.....
Law Union and Crown, Eng.....	1899	6	312,901	3,587	409	.0013	11.4	77,246	931	132	14.1	127
Liv. and Lon. and Globe, Eng.....	1551880	16	38,662,524	267,051	119,647	.0031	44.8	1,443,226	15,373	2,501	16.3	2,328

SPECIMEN ROGERS' NEW TABLE SYSTEM.

Printed by Unity Press, New York, Direct from Brass Rule and Slugs cast from Matrices of German No. 1 Figures on Mergenthaler Linotype Machine.

Sample Page from "Fire Insurance by States," 1905, Courtesy of Charles A. Jenney, F. S. S.

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COMPANIES.	1880 TO 1903, INCLUSIVE.										1904.				
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London and Lancashire, Eng.	1883	22	\$15,109,673	\$78,594	\$43,516	.0029	55.4	\$574,854	\$5,112	\$2,460	48.1	\$940			
Lumbermen's, Pa.	1904	1							79,650	458					
Mercantile F. and M., Mass.	1880	25	2,640,149	15,326	4,622	.0017	30.1	146,896	1,113	794	71.3	20			
Milwaukee Fire, Wisconsin	1903	2	125,413	1,211	130	.0010	10.7	139,830	1,441	1,427	99.0	1,427			
Milwaukee Mechanics, Wis.	1896	9	2,846,969	21,320	8,761	.0031	41.1	680,915	5,157	1,256	24.3	1,256			
National, Allegheny, Pa.	3361887	9	437,122	2,904	1,385	.0032	47.7	88,350	901						
National Assurance, Ireland	1900	5	1,585,433	14,052	3,900	.0025	27.8	307,412	3,600	2,859	77.5	1,368			
National Fire, Connecticut	1880	25	5,992,489	51,115	34,192	.0057	66.8	394,890	4,782	520	10.8	528			
National Union, Dist. of Col.	1880	25	76,198,015	438,613	114,617	.0015	26.1	4,778,362	26,413	2,267	8.6	2,567			
National Union, Pittsburgh, Pa.	1902	2	293,850	2,738	163	.0005	5.9	555,100	4,045	2,796	69.1	809			
New Brunswick Fire, N. J.	1904	1						4,500	73						
New Hampshire Fire, N. H.	1221882	22	5,714,322	42,551	15,202	.0027	35.7	718,490	6,724	574	8.5	1,370			
New York Fire, New York	2031888	8	589,870	3,966	5,040	.0085	127.1	182,175	1,425	251	17.6	251			
N. British and Mercantile, Eng.	1880	25	17,725,695	118,402	55,634	.0031	46.9	4,616,503	28,590	6,028	21.0	6,232			
Northern Assurance, England	1882	22	12,084,564	82,514	36,946	.0031	44.7	1,141,609	10,437	5,624	53.9	4,379			
Northwestern National, Wis.	1121880	24	49,524,157	254,255	60,964	.0012	23.9	4,643,309	25,388	4,694	18.5	5,512			
Norwich Union, England	1880	25	26,793,967	167,368	74,342	.0028	44.4	1,358,710	14,259	10,576	74.2	11,864			
Orient, Connecticut	1880	25	8,502,393	55,559	33,280	.0039	59.8	480,049	4,359	3,177	72.8	1,677			
Palatine, London	1901	4	986,947	8,939	911	.0009	10.2	381,805	3,650	2,162	59.2	2,137			
Pelican, New York	1899	6	169,948	1,458	28	.0001	7.9	59,775	703	286	40.7	236			
Pennsylvania Fire, Pennsylvania	971880	24	6,828,568	60,542	19,579	.0029	32.3	415,000	4,151	1,587	38.2	1,472			
People's Fire, Dist. of Columbia	1331889	15	24,408,969	166,915	44,453	.0018	26.6	2,500,944	13,535	1,288	9.5	1,288			
Phoenix, Connecticut	1880	25	15,357,903	103,946	45,796	.0029	44.0	910,095	7,105	123	1.7	103			
Phoenix, England	1880	25	8,407,976	75,522	39,100	.0046	51.8	608,611	7,835	1,503	19.1	1,207			
Potomac, Dist. of Columbia	1121880	22	120,065,144	607,883	151,206	.0012	24.8	4,540,700	22,130	4,283	19.4	2,851			
Providence Washington, R. I.	1881	24	8,259,009	57,452	16,100	.0019	28.0	587,375	5,781	1,158	20.0	954			
Queen Ins. Co. of America, N. Y.	1892	13	4,542,316	35,772	20,532	.0045	57.3	475,085	5,061	2,369	46.8	2,344			
Rochester German, New York	491884	20	2,224,117	14,445	6,034	.0027	41.7	133,377	1,173	1,016	86.6	16			
Royal, England	1882	23	27,733,678	183,046	119,231	.0043	65.1	2,481,691	19,556	2,582	13.2	2,582			
Royal Exchange, England	1898	7	2,219,257	16,672	12,729	.0057	76.3	1,660,757	13,129	6,041	46.0	4,874			
St. Paul F. and M., Minnesota	1431887	17	1,981,494	17,068	10,294	.0051	60.3	187,469	1,990	2	....	2			
Security, Connecticut	1887	18	3,677,443	27,820	19,568	.0053	70.3	247,825	1,611	60	3.7	1,960			
Skandia, Sweden	1901	4	1,035,799	7,978	412	.0004	5.2	310,831	2,534	648	25.5	672			
Springfield F. and M., Mass.	1880	25	7,939,986	65,155	37,367	.0047	57.3	1,052,295	10,054	7,785	77.4	7,034			
Spring Garden, Pennsylvania	1886	19	3,919,752	15,662	1,845	.0004	11.8	203,075	1,417	150	10.6	150			
State, England	1901	4	150,240	2,376	108	.0007	4.5	55,246	738	138	18.7	133			
Sun, England	1281882	22	6,830,603	59,492	23,160	.0034	38.8	1,023,857	12,205	9,089	74.5	7,694			
Toledo F. and M., Ohio	1904	1						9,500	267						
Traders, Illinois	1771881	12	777,690	8,332	4,495	.0058	53.9	352,229	3,123	1,087	34.8	1,087			
Union, Pennsylvania	1880	25	3,696,112	18,844	5,026	.0013	26.6	136,800	1,286	914	71.1	905			
Union Assurance, England	1901	4	661,584	7,969	2,137	.0032	26.8	270,930	3,435	703	20.5	696			
United Firemen's, Pa.	1881	24	5,313,157	39,321	22,799	.0043	57.9	154,686	1,909	349	18.2	399			
Virginia State, Virginia	1901894	9	1,791,026	21,558	12,703	.0071	58.9	231,550	3,380	2,641	78.1	2,641			
Western Assurance, Canada	1882	23	5,356,448	53,197	45,565	.0085	85.6	397,401	4,815	86	1.8	61			
Western, Pennsylvania	1902	3	265,300	3,209	212	.0008	6.6	125,075	1,541	248	16.1	700			
Williamsburgh City Fire, N. Y.	1880	25	3,918,173	29,434	9,031	.0023	30.6	340,570	3,548	1,065	30.0	1,065			
102 companies in the State	1880-03	24	\$925,381,730	\$960,439	\$821,115	.0021	35.5	\$97,029,560	\$737,159	\$211,894	28.7	\$209,260			
46 companies left the State	1880-03	24	1,753,321	8,731	9,031	.0044	63.6								
60 companies ceased business	1880-03	24	11,977,751	12,357	33,751	.0030	47.5	731,563	9,633	12,791	19.1				
208 companies doing business	1900-04	5	\$939,006,802	\$980,527	\$863,897	.0022	25.1	572,123	25,865	7,643	15.6				
Business transacted 1880 to 1904, inclusive	1900-04	5	\$331,790,123	\$151,523	\$273,125	.0017	25.1	91,031	53,123	5,751	34.5				
1890-99	10	503,151,010	772,633	531,722	.0021	47.2									
1880-89	10	115,753,222	77,757	109,753	.0017	32.1	131,357	12,731	11,733	29.4					
217 companies doing business	1880-03	5	\$939,006,802	\$980,527	\$863,897	.0022	37.4	\$98,555,634	\$838,511	\$249,812	25.1				
Average rate of premiums	1880-89	.0054	1890-99	.0061	1900-04	.0067		1904. No. of companies	...	111					
								1904. Rate of premiums0071					
								1900-04. Rate of premiums0067					

SPECIMEN ROGERS' NEW TABLE SYSTEM.

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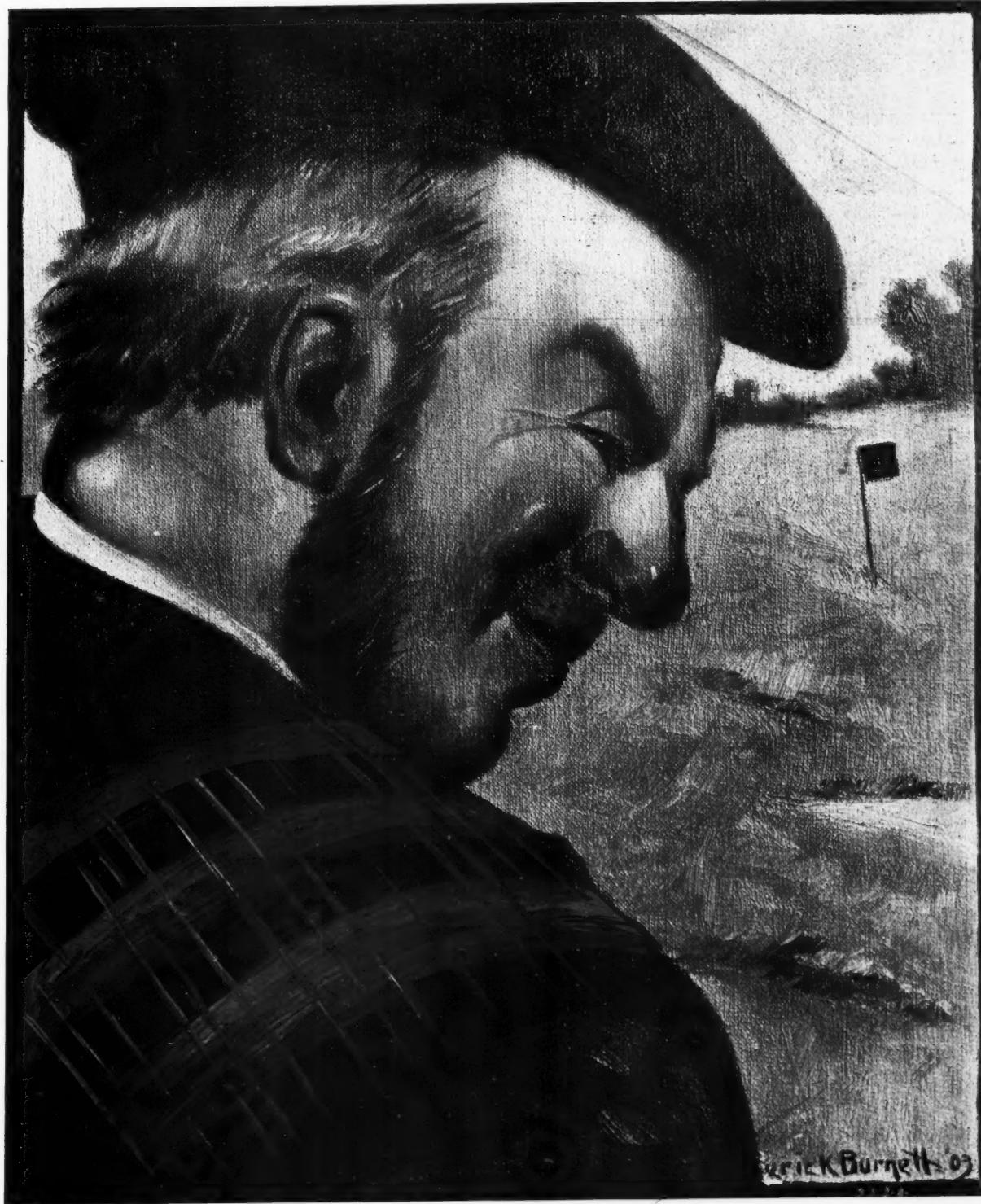
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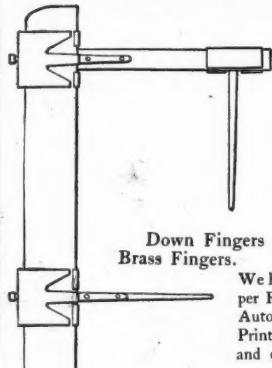
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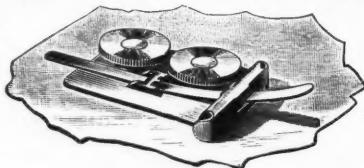
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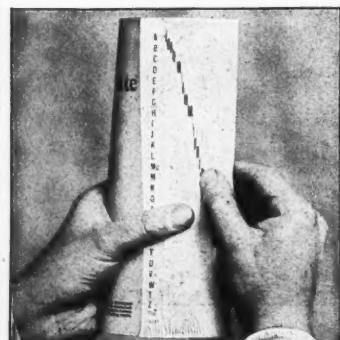
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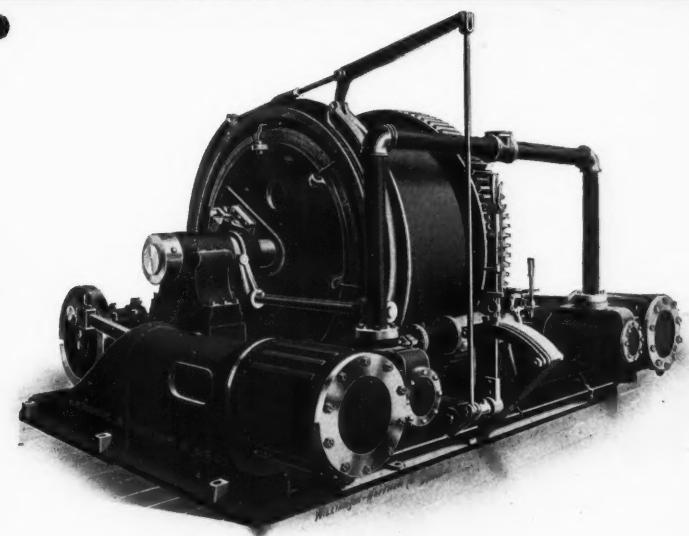


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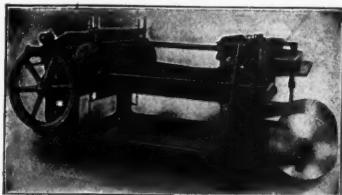
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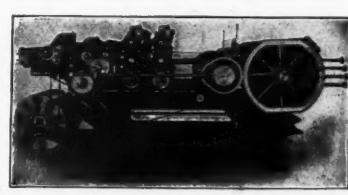
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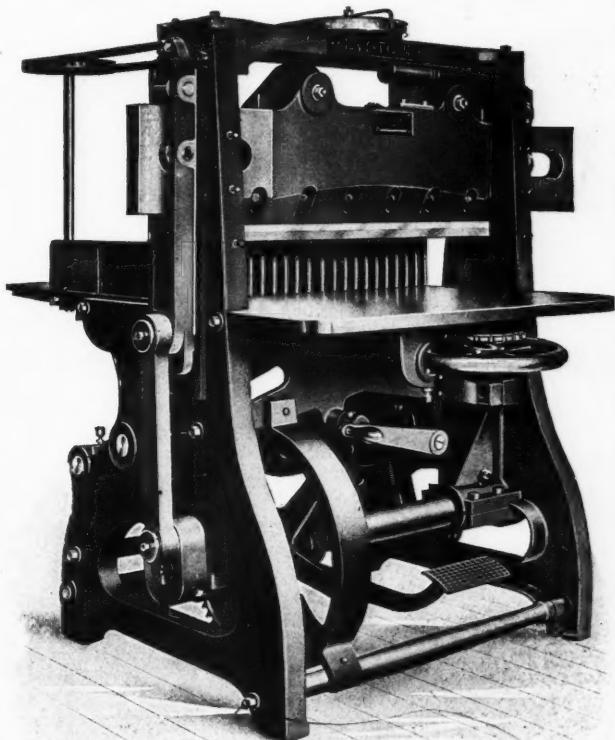
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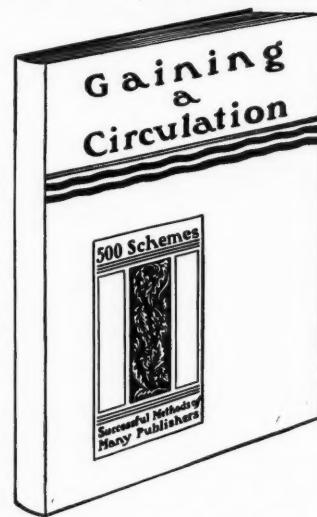
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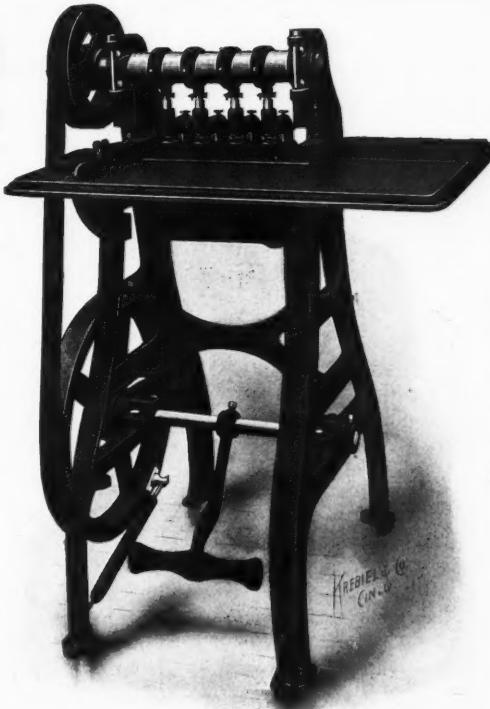
OPERATED BY FOOT POWER

¶ We make the most complete line of paper punches made.

¶ Our new catalogue and list of recent installations will interest prospective buyers.

¶ Our representatives reach every part of this country and Canada.

¶ We will gladly have them call when in your city, if you desire.



STYLE "B" FOOT-POWER PUNCH.

Patented April 10, 1900.

Eighteen other Styles and Sizes.

THE SAM'L C. TATUM CO.

CINCINNATI, OHIO :: U. S. A.

The Price of **TATUM PUNCH**

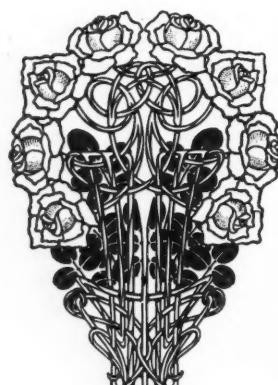
is shown in catalogue, and it is never sold at a less price.



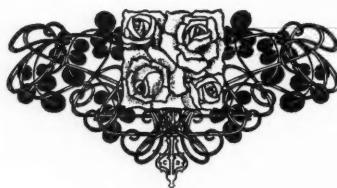
¶ You are certain of securing our lowest price always and of buying as low as any one.

**ALSO MAKERS
OF
PERFORATORS**

THE INLAND PRINTER.



No. 2156. 75c.



No. 2157. 60c.



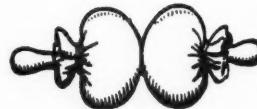
No. 2158. 50c.



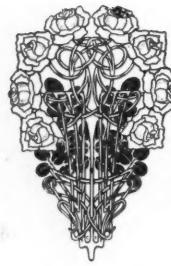
No. 2161. 55c.



No. 2159. 45c.



No. 2160. 40c.



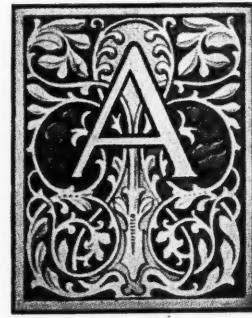
No. 2162. 45c.



No. 2163. 75c.



No. 2164. 50c.



No. 2165. 80c.



No. 2166. 85c.



No. 2167. 40c.



No. 2168. 45c.



No. 2169. 45c.



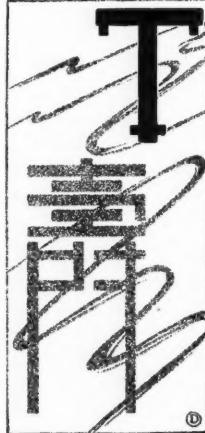
No. 2170. 35c.



No. 2171. 50c.



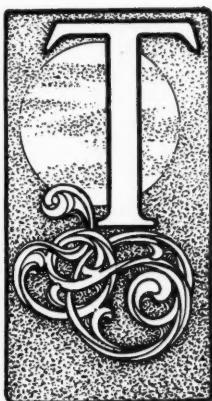
No. 2172. 50c.



No. 2173. 65c.



No. 2174. 70c.



No. 2175. 70c.

Sent postpaid on receipt of price by THE INLAND PRINTER COMPANY, Chicago. Order by number.
Send 25 cents for Catalogue containing 2,155 other designs.

RELIABLE
Printers' Rollers
FOR
Summer Use



**Sam'l Bingham's Son
Mfg. Co.**

FACTORIES

CHICAGO

195-207 South Canal Street

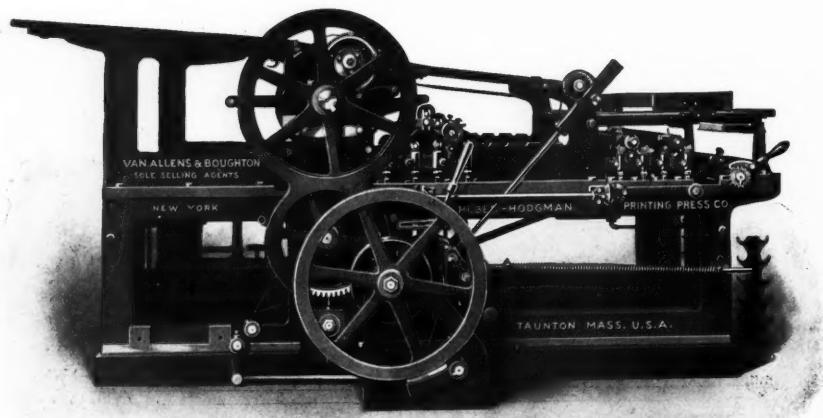
PITTSBURG

First Avenue and Ross Street

ST. LOUIS

21-23 South Third Street

THE HUBER-HODGMAN PRINTING PRESS



THE NEW HUBER-HODGMAN PRINTING PRESS is the finest built printing machine to-day offered the purchaser. Built of the finest materials, strong and durable, it will last a lifetime. Requires little power for its operation. It has all of the labor-saving devices to commend its purchase; has both deliveries—the fly and the printed-side-up, easily changed, suitable for the work being done. We ask you to examine it in operation. See how easily it works, test its speed, register and distribution, and let our agents make you offer for price and terms. We can please you.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY. WESTERN OFFICE, 277 Dearborn Street,
215 Spear Street, San Francisco, Cal. H. W. THORNTON, Manager,

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C. Telephone, 801 Harrison. CHICAGO

SEND FOR OUR NEW BOOK OF
Samples of Specialties in

COVER PAPERS

Sea Wave, Centurion and Repoussé

Made in three styles, in twenty-four colors, in 21 x 33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses :: :: :: :: :: :: ::

OUR OTHER SPECIALTIES ARE

VELLUM and SATIN TINTS
In fifteen colors, 21 x 33, 60 and 80 lb.

ONION SKIN BOND
In Folio, Royal and Double Cap

HALF-TONE WRITING
In 17 x 22, 19 x 24 and 17 x 28

Keith Paper Co.

TURNERS FALLS - MASSACHUSETTS

C. B. PRESCOTT, Treas.
T. HENRY SPENCER, Asst. Treas.

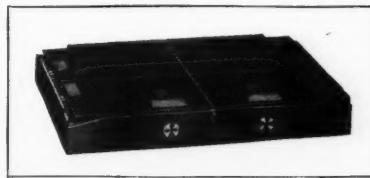
Valley Paper Co.
Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing,
Solar Printing,
Holyoke, Mass., U. S. A.

"**Valley Paper Co. No. 1 Bond 1905**"
No. 1 Bond Regular List
"**Commercial Bond 1905**"
One-half Regular List
"**Valley Library Linen**"
For High-grade Papeteries
"**Valley Paper Co. Linen Ledger 1905**"
A Strictly No. 1 Ledger
"**Commercial Linen Ledger**" } Lead all the
"Our Ledger" } No. 2 Ledgers
"**French Linen**," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens
"**Old English Linen and Bond**"
Standard for Fine Commercial Work
"**Congress Linen and Bond**"
The best low-priced Linen and Bond made
"**Old Valley Mills 1905**" Extra-superfine
"**Valley Paper Co. Superfine**"
As good as the best
"**Valley Forge**" Flats Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U. S. A.

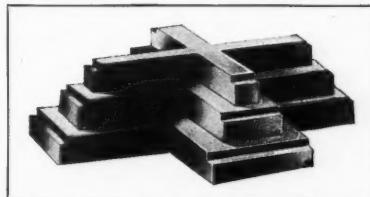
Iron Extension Blocks



Are light, strong and durable. Pages can be made up in a jiffy. Select the proper cross and place the four corner sections in position—that's all. Hooks and catches are properly distributed. Reduces time of make-ready and lengthens the life of the plate. Are cheaper in the end than wooden stereotype blocks and

A BOON TO BOOK PRINTERS

Buy a set of Extension Blocks now and add the crosses as you need them. Write for prices, etc.



We Make Bases, too!

We make the best and most complete line of Register Hooks and Bases in America. Goods and prices both right.

Ask for Booklet "Modern Methods."

H. B. ROUSE & CO.
61-63 Ward Street, CHICAGO, ILL.

JOHN HADDON & CO., London, - Sole Agents for Great Britain.

The "Style B" LINOTYPE

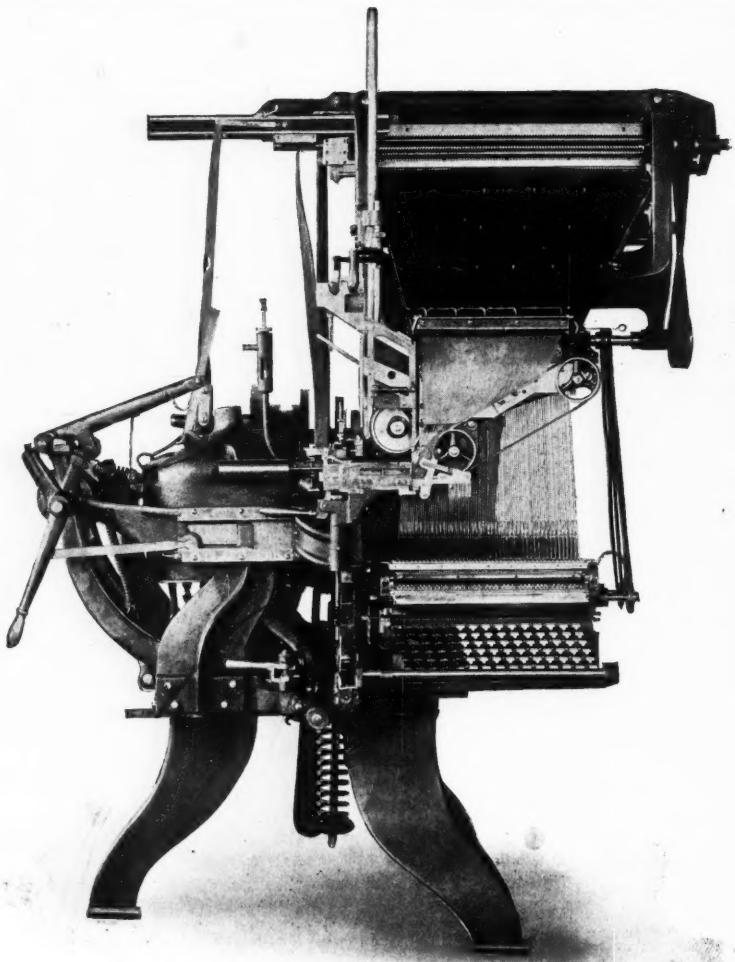
Speed, Over 2,000 Ems an Hour

The Latest and Most Effective of all Composing Machines. The Simplest and Most Compact One-man Machine ever produced.

THE "Style B" Linotype is the invention of Linotype experts who have devoted their lives to building Linotype machines, and it is a natural evolution of the original Linotype. It was conceived in a Linotype factory, a factory engaged in the building of Linotype machines for fourteen years, beginning at the time when the Linotype first became a commercial necessity in printing. From the first it became apparent to our experts that the original invention, because of its complexity and its almost innumerable separate pieces of mechanism, was too cumbersome and should be simplified.

Two principal objects have been accomplished in the "Style B" Linotype: 1—Reduction in cost of manufacture and consequently in selling price. 2—The opening up of a field for the Linotype in the smaller centers where the conditions of business would not admit of the investment required for the more expensive and more complicated standard machine, requiring the constant attention of an expert machinist.

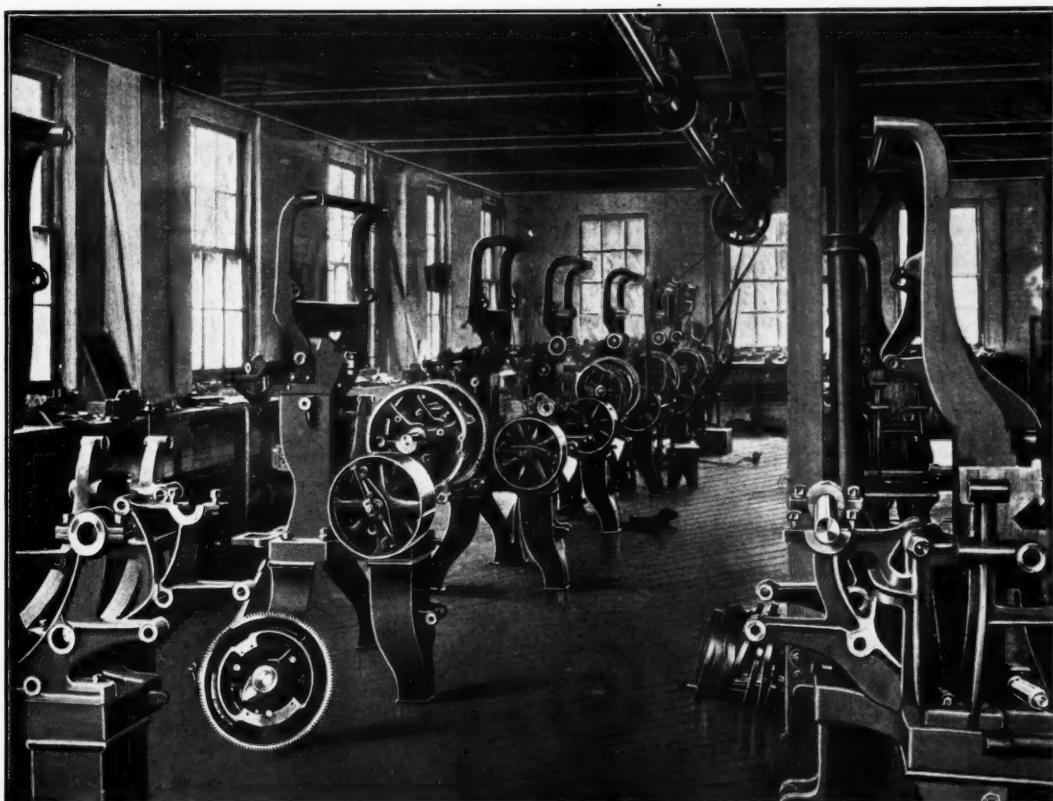
The "Style B" attains both these objects. It has only about one-half the number of parts contained in the original machine, and it has a novel method of its own of automatic "stops" which makes it impossible for the machine to be



THE "STYLE B" LINOTYPE — *Front View.*

put out of order even by a careless operator. The "Style B" Linotype is more strongly constructed, has fewer parts and is much easier to learn and to operate and will withstand more hard usage than any other composing machine.

The automatic "stops" on the "Style B" Linotype control all its movements, and in case of any derangement at any point in its operation the machine instantly stops, and breakage or disturbance of any part of the machine is made simply impossible. Every working part of the machine is in plain sight of the compositor and can be reached by him without leaving his stool. In short, the whole object of the invention of the "Style B" Linotype was to build a simple line-casting machine that could be operated by the average compositor or printer without the aid of expert machinists, as is necessary with all other composing machines, and this object has been attained.



A CORNER OF THE "STYLE B" LINOTYPE ASSEMBLING ROOM AT OUR CANADIAN FACTORY.

The "Style B" is also admirably adapted for setting newspaper headings in three faces, condensed advertisements with two-line initial and all similar work up to the capacity of the machine, which is eighteen twelve-point ems. Its range of work makes it useful in the largest printing offices as well as in the smaller ones, and its low price brings it within the reach of those printers who have hitherto felt that they could not afford to purchase the more expensive machine.

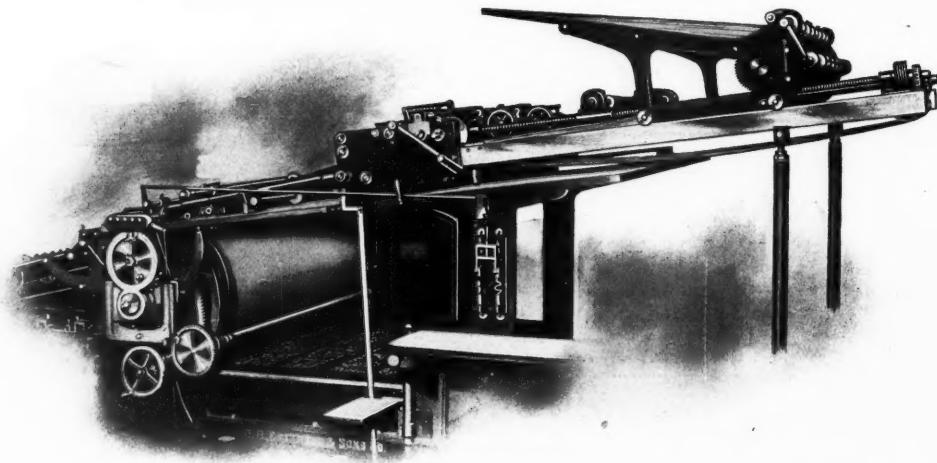
Arrangements are being made for the manufacture of the "Style B" Linotype in the United States, and it will be offered for sale in a short time fully guaranteed as to speed and efficiency.

FOR CATALOGUES AND FURTHER PARTICULARS ADDRESS

Canadian - American Linotype Corporation, Ltd.
OWNERS OF INVENTION ALL OVER THE WORLD,
Head Offices, 70-72 York St. - - - - TORONTO, CANADA

THE CROSS PAPER FEEDERS

TWO DISTINCT TYPES—PILE AND CONTINUOUS



CONTINUOUS STYLE—This machine takes up no floor space; is loaded while press is running, thereby resulting in a continuous run equal to capacity of press; no adjustments for weight or quality of paper, and is designed for multi-color work where accurate register is demanded—tacking is eliminated—equally advantageous for general work.

CROSS PAPER FEEDER CO., 185 Summer Street, BOSTON, MASS., U. S. A.

Designs
for all
Purposes

GLOBE
ELECTROTYPE CO.

Engraving
by all
Methods

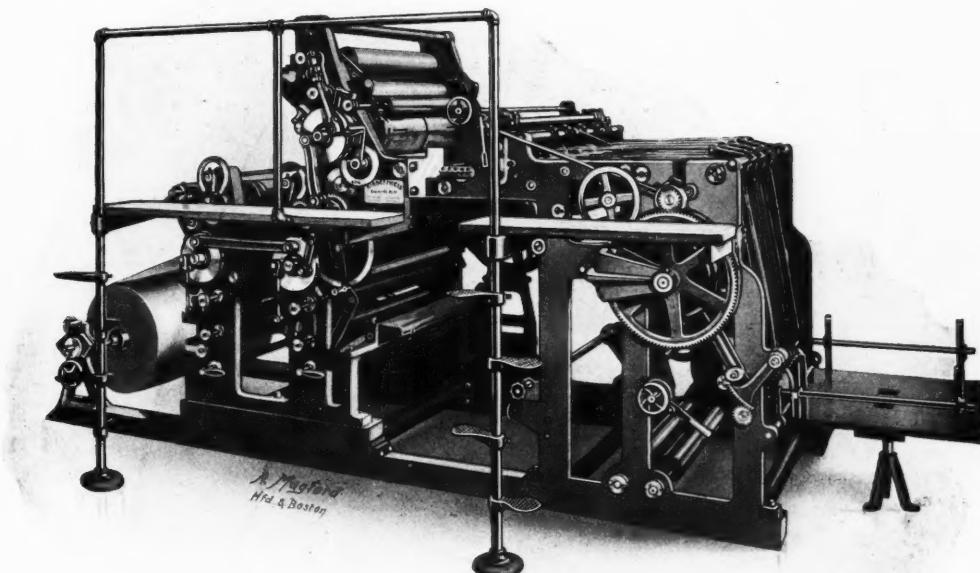
GLOBE ENGRAVING & CO.
407-427 Dearborn Street, CHICAGO.

Largest
Electrotypes F'dy.
on Earth

GEO. H. BENEDICT & CO.
ENGRAVERS

Samples
and
Estimates
on Request

KIDDER PRESS CO.

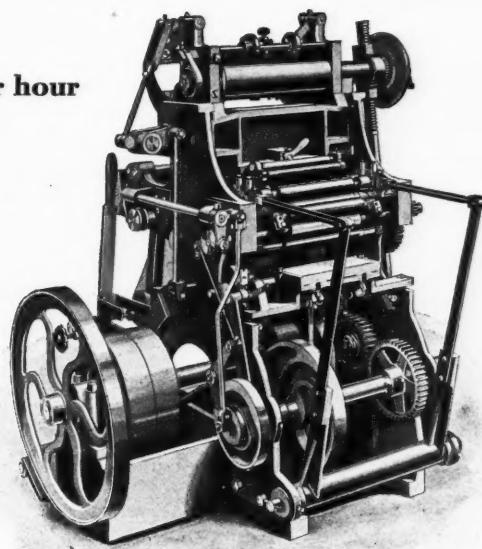


Rotary Press printing two colors on one side of web and one on the other side.
Special press built for printing railroad receipts, bills of lading, etc.

**5 x 9 Inside Chase
Speed, 8,000 per hour**

FOR PRINTING

- Market Reports
- Stock Brokers' Reports
- Handbills
- Circulars
- Laundry Bills
- Transfer Checks



Rapid Roll-Feed Sheet-Delivery Job Press.

**Gibbs-
Brower
Co.**

Agents

150 Nassau St.
NEW YORK



Catalogues Are Ready

Tubbs Index A 26. 10-line, \$2.50 per pair, less 50%.

Yours for the Asking

WE want every progressive printing office in the land to have a copy of our new catalogue (just fresh from the press), showing the Tubbs line of *Printers' Modern Wood Furniture*, the dividend-paying kind, the quality that makes the heart glad. If you have not already supplied us with your firm name and address, do so now. You understand the TUBBS QUALITY is DIFFERENT.



No. B 9

MORE COMING

THE TUBBS MFG. CO.
LUDINGTON, MICHIGAN, U. S. A.

Wesel All-Iron Specialties For Color Printers

Contain every device for mounting, anchoring and registering printing plates of every description. To the printer who wishes to handle profitably all classes of work usually printed from plates, they are a necessity, whether the work is in one or many colors. The most successful color printers are using them and admit that they could not get along without them.

Wesel Patent Iron Grooved Block.

Over 650 of these blocks have been sold. It is the best method of mounting plates. Nothing can approximate it in its effectiveness or its labor-saving qualities. It is made to fit the bed of cylinder or job press and its introduction into an office means a stoppage of all future expenditures for the unsatisfactory wooden blocks. The recent addition of the Wesel Self-Contained Hook to the equipment of this block has greatly increased its labor-saving qualities. Those who print from plates should thoroughly investigate this new hook as it is the best device that has ever been provided for our block.

Wesel Patent Iron Grooved Sectional Blocks.

This is a modification of our regular Iron Grooved Block. It is made in sections 8 x 8 ems pica, and may be used alone or in connection with our Iron Sectional Blocks or our Metal Sectional Blocks. The hooks provided with these sections are the Wesel Self-Contained, and two hooks may be used on each section if it is desired.

Dittman Register Hooks.—We are the sole manufacturers of these celebrated hooks, which are used by the most successful color printers in this country. They are made for ordinary and narrow margins. Are absolute necessities if it is desired to do colorwork at a profit. By their aid color plates may be registered to hair-lines and in a period of time measured by seconds.

Our method of manufacturing these hooks guarantees their absolute accuracy—hooks and sections which are not accurate are worse than useless.

Wesel Iron and Metal Sectional Blocks.—Both these styles of blocks are made exactly .760 inch in height, as are also the Wesel Iron Grooved Sectional Blocks and the Dittman Register Hooks. This means that the Wesel System of Sectional Blocks is the most elastic, efficient and complete. By making all bases, hooks and sections interchangeable it is possible to use in one form every and any style of Wesel hook, including also all hooks, catches, margin strips, cutting and creasing rule and other specialties which were first designed to be used on the Wesel Iron Grooved Block. This one fact makes the Wesel System of Sectional Blocks the only complete and interchangeable system in the world. They will cost the printer less, increase his output and accommodate every style, size and quality of plate in existence. You can not get these features except in "Wesel Quality" Blocks.

Wesel Iron Stereotype Blocks.

—For those who prefer the old individual stereotype block we make them in both wood and iron. Do not experiment with freak blocks. Remember that in mounting plates for the press permanency is the first requisite, and without this all other features are worthless. Our Blocks have been the standard for years and can not be equaled.

Wesel Patent Interlocking Steel Furniture is practically indestructible. The interlocking corners keep the form perfectly square. It is made accurately to the point system. By its aid space can be filled quicker and with less material than any other form of furniture. Can be furnished in fonts with case or by the piece, as desired. It is taking the place of all other forms of steel furniture because it makes a safer lock-up.

Wesel Iron Furniture (*see illustration*) is put up in eighteen different sized fonts or may be purchased by the piece. Regular fonts are made up of pieces 2, 3, 4, 5, 6, 8 and 10 ems wide and 10, 15, 20, 25, 30, 40, 50 and 60 ems long. Other sizes may be had as it is made in 367 different sizes. It is made $\frac{3}{4}$ of an inch in height and this means a better and more permanent lock-up, as it gets a better grip on the top half of the type or cuts.

Wesel Patent High Steel Quoins.—Like the iron furniture these quoins will hold better on account of their increased height. Can be locked with ordinary Hempel key.

Wesel Steel Step Lock-up.—Made like a lock-up used in stereotype chases. Gives a uniform pressure on the form. Is especially designed for use on forms containing sectional blocks. Can also be used as a chase lock. *Nothing like it.* Just the thing for color printers.

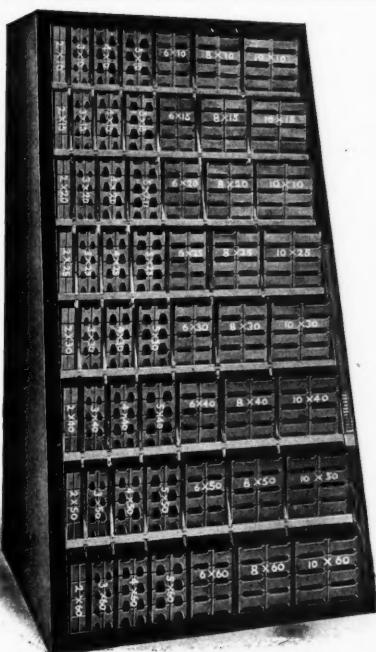
Send for circular just issued containing complete illustrations and descriptions of these specialties for color printers

F. WESEL MFG. CO.

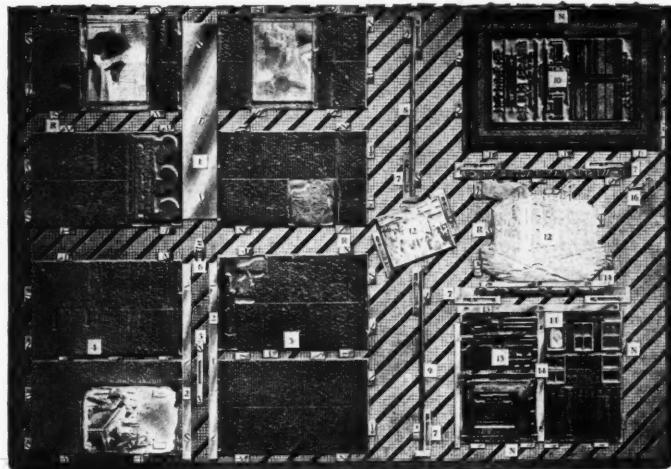
Printers, Electrotypes, Stereotypers and Photo-Engravers Machinery and Supplies

70-80 Cranberry Street Borough of Brooklyn
NEW YORK CITY

PHILADELPHIA — 124 So. Eighth St. CHICAGO — 310 Dearborn Street



WESEL IRON FURNITURE
Font No. 12, with case, consisting of 448 pieces





Our
"Peerless"
 Half-tone



AS an intense jet black ink of the highest grade. It works clean and free without offset—dries quick and hard, insuring the rapid handling of the work, and gives a superior and brilliant finish. Possessing extra body of color and yet free from tack, it covers the solids perfectly without filling up the high lights and delicate details of the work, a feature so objectionable in most half-tone inks. It is suitable for both coated and calendered papers, and is without doubt the best value and the most satisfactory working ink for the purpose sold anywhere. A trial will convince you that the above claims are well founded.

THE increasing demand for our "**One-Dollar**" Brilliant Job Inks shows that they meet a long-felt want of the trade. The series comprises twelve popular shades of ink, including Purple, Violet, Carmine and other costly colors. Send for specimen booklet of these inks; it will both interest and save you money.



Manufacturers of
 Fine Dry Colors
Printing Inks
 Varnishes, Dryers
 ETC.

203, 205, 207 THOMAS STREET

NEWARK, N. J.

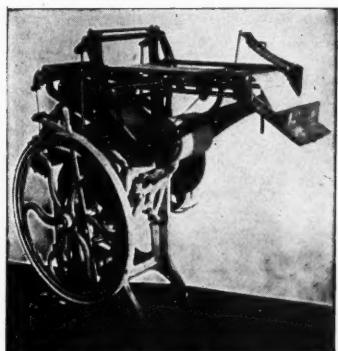
J. J. SMITH, President



A. G. SMITH, Secretary

THE WILLIAMS WEB ATTACHMENT

FOR FEEDING PLATEN PRESSES



THE WILLIAMS WEB

*Is a pretty
good thing*

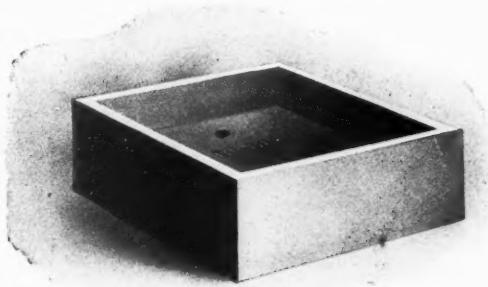
It will easily do twice as much work as can be done on one press by hand feed; do it better, with less waste; and

we are sure that with ordinary runs (from five hundred to ten thousand), a good man and a good helper can run a dozen of them.

**THE WILLIAMS WEB CO.
50 High Street, CLEVELAND, OHIO**

Four Essentials!

LIGHTNESS Combined only in our
STRENGTH New Iron Furniture.
TRUTH Worth while to test it.
DURABILITY Big lot in use—only one
 report—"It's Great Stuff"



Get our circular—also of our Patent Steel Furniture, the labor-saver on blankwork

**MORGANS & WILCOX MFG. CO.
MIDDLETON, N. Y.
Printing and Electrotyping Machinery**

GET THE HABIT

PAY as you go and you will never make bad friends. Creditors have better memories than debtors as waiting for money does not sweeten any man's temper. Many printers are led into debt (oftentimes from which they never free themselves) on the promise that if they order a fair sized quantity of ink they will never be bothered for the money. Be the ink house ever so lenient, the bill will be paid long before the goods are consumed. By buying my inks and sending cash with the order, there is a certain restraint on your purchasing power, and you need never worry that your shelves will groan with dead stock for which you paid long long ago. Now is the time to "get the habit" and at the end of the year you will note the increase in your bank account, not mentioning the peace of mind you will have in knowing that you owe no ink man. Send for my price-list. Money back if goods are not right.

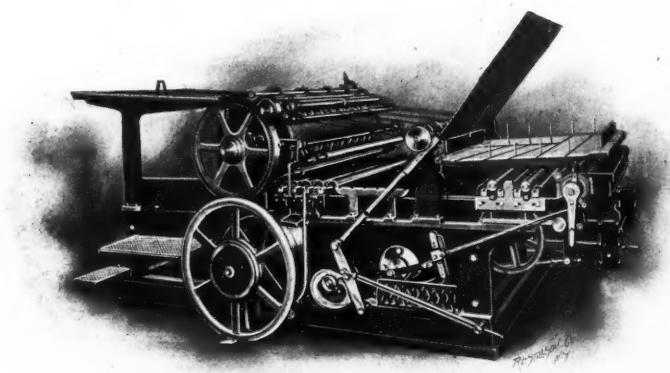
ADDRESS

PRINTERS INK JONSON
17 Spruce Street, New York

THE WHITLOCK

Every press has a prestige based on one or more valuable features.

They have points that appeal to the practical pressman. *But—*



For a combination of all the valuable *proved* theories—proved by practical utility—the palm of merit belongs to

THE WHITLOCK

Western Agents:

AMERICAN TYPE FOUNDERS CO.
Chicago, St. Louis, Cleveland, Cincinnati,
Minneapolis, Kansas City, Denver, Los
Angeles, San Francisco.

Southern Agents

Messrs. J. H. SCHROETER & BRO.,
44 West Mitchell St., Atlanta, Ga.

European Agents:

Messrs. T. W. & C. B. SHERIDAN,
46 Farringdon St., London, Eng.

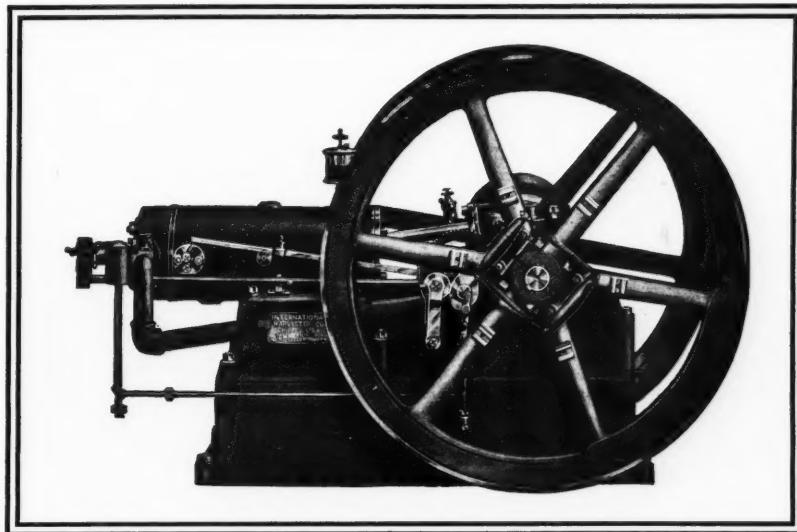
FOR CIRCULARS, PRICES, ETC., WRITE

**THE WHITLOCK PRINTING
PRESS MFG. CO., of Derby, Conn.**

AT THE SALES OFFICES BELOW:

Fuller Bldg., 23d St. and Broadway, NEW YORK
510 Weld Bldg., 176 Federal St., BOSTON, MASS.

PRACTICAL PRINT SHOP POWER



Newspaper offices and job offices requiring from 3 to 15 units of horsepower should be equipped with an

INTERNATIONAL HARVESTER COMPANY GASOLINE ENGINE

Power produced by these engines is far more economical in cost than steam or electrical power. Gasoline engine power is the most practical power for smaller newspaper offices. It possesses this decided advantage over all other forms of power, that it is always ready. In many localities where steam or electrical power are not always available, the utility of an I. H. C. Gasoline Engine will be readily appreciated.

More detailed information concerning I. H. C. Gasoline Engines will be gladly furnished upon request.

INTERNATIONAL HARVESTER COMPANY OF AMERICA
(INCORPORATED)
General Offices—7 J MONROE STREET, CHICAGO, U. S. A.
Local Agents Everywhere.

ACME WIRE STAPLE BINDERS

"The Best Automatic Wire-Stapling Devices on the market"

Operated by hand or foot power.
Equipped with Automatic Clinching and Anti-clogging Devices.
Full information promptly furnished on application.

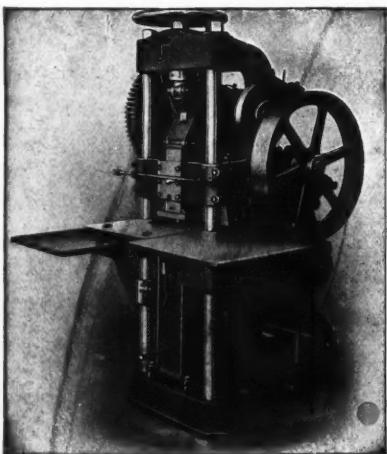
ACME STAPLE CO. Ltd.
500 N. 12th St., PHILADELPHIA

Acme
Binder
No. 6

Patented in Europe
and the
United States.



THE CARVER & SWIFT STAMPING AND EMBOSsing PRESS



Gold Medal Award WORLD'S FAIR,
ST. LOUIS, MISSOURI

The Highest Award and Requires No Explanation

We have always endeavored to be conservative in our way of advertising. We, therefore, may be making haste slowly, but we have been building up a reputation for our press which is not to be shaken.

When we state that our press is the *best* built, the *best* mechanically constructed, the *quietest* running, the *most* economically operated press of its kind yet brought before the trade, capable of producing the greatest variety of work in intaglio and steelplate effects in the quickest time and at the greatest profit, we simply reiterate what users from all sections of the country are continually stating. Is this not sufficient?

Canadian Agents
MILLER & RICHARD
7 Jordan Street
TORONTO, CANADA

C. R. CARVER, COMPANY
N. E. Cor. Fifteenth and Lehigh Ave., PHILADELPHIA, PENNSYLVANIA

SIGMUND ULLMAN COMPANY
NEW YORK and CHICAGO

Skilled Printers Wanted!

There is an ever-increasing demand for Skilled Printers—men who are on familiar terms with all the details, and can make good the first try. ¶ Large salaries await the ambitious.

Would you know the secret of such success?

It is careful, persistent study of details.

If you are in love with your work

The Practical Colorist

Teaches these details. It is as essential to the ambitious as are type and presses. ¶ To make it even more valuable we teach it by a ten-lesson Correspondence Course if you wish.

Write for particulars.

ADDRESS

THE INLAND PRINTER

The Practical Colorist

CONTAINS

FORTY PAGES on Laws of Color and Harmony.

TWENTY-FIVE PAGES on Inks and Difficulties in Pressroom.

SIXTY PAGES on Three-Color Processwork and Jobwork.

ONE HUNDRED PAGES of Illustrations, and Practical Examples.



*It has helped others.
It will help you.*

Inland Printer Technical School

INDORSED BY THE INTERNATIONAL TYPOGRAPHICAL UNION

MACHINE COMPOSITION
JOB COMPOSITION
PRESSWORK

Post-Graduate Courses to Union Men.

Ambitious craftsmen who wish to perfect themselves in any of the above branches should write for descriptive booklets.

EXPERT INSTRUCTORS.

MODEL EQUIPMENT.

Letters from graduates of the Machine Composition branch and their employers mailed on request.

ADDRESS ALL CORRESPONDENCE TO

Inland Printer Technical School

120-130 Sherman Street, CHICAGO

A. H. McQUILKIN, Manager

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

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THE INLAND PRINTER

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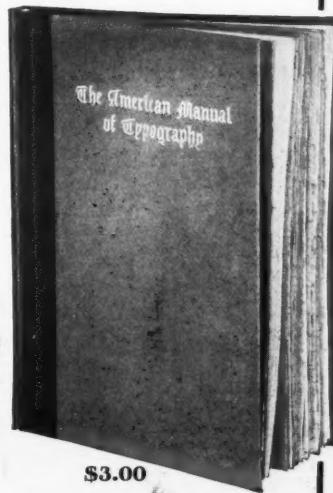
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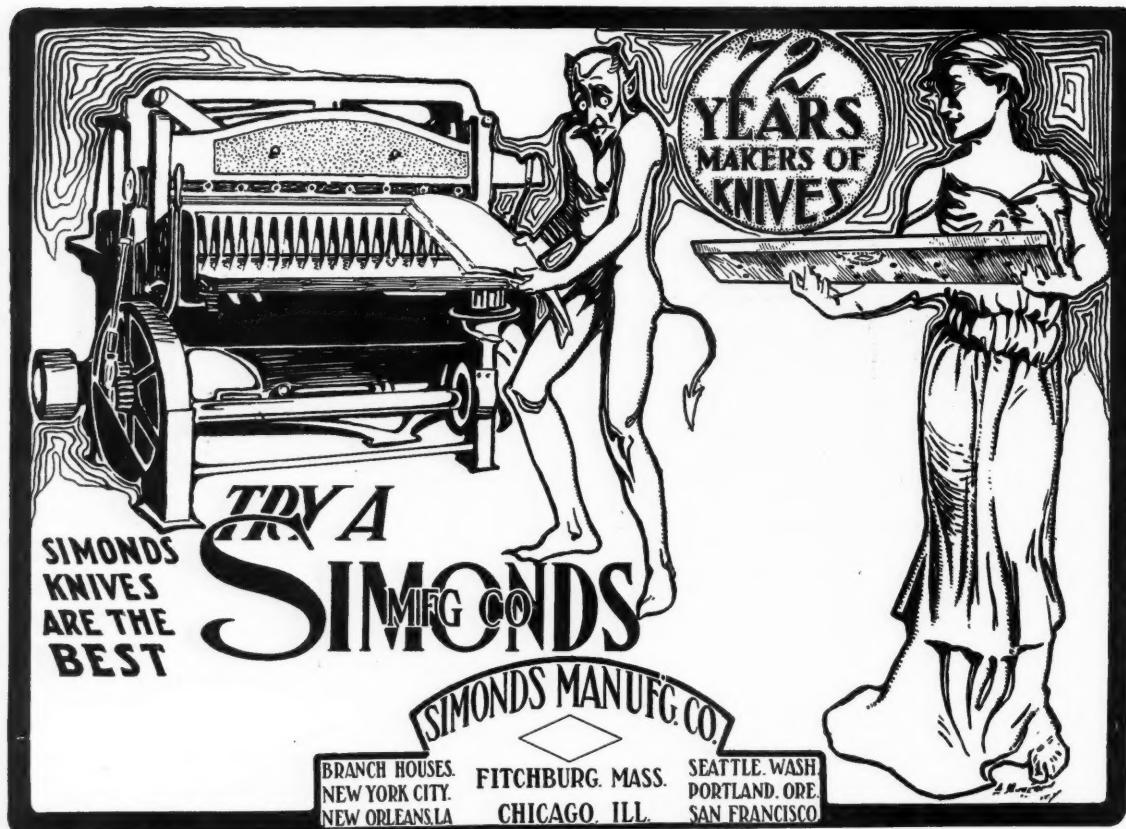
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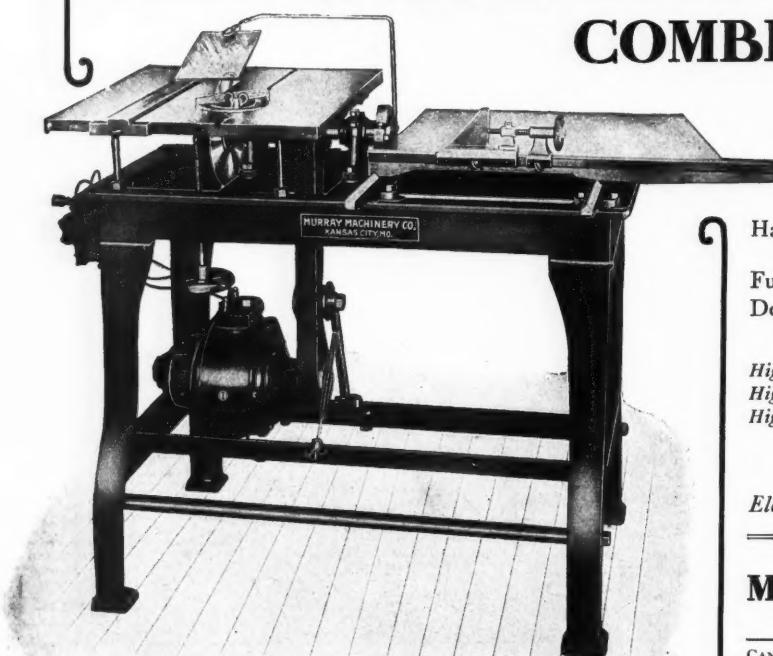
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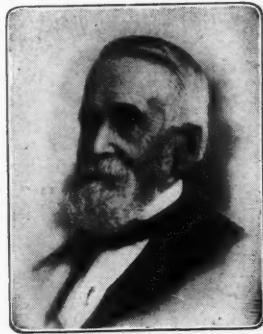
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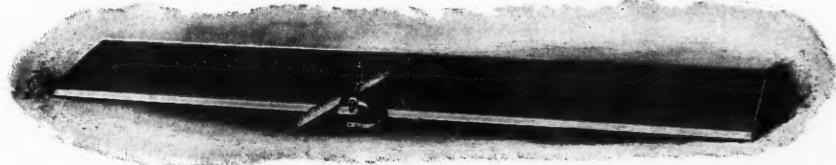


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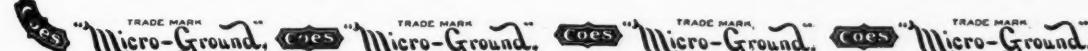
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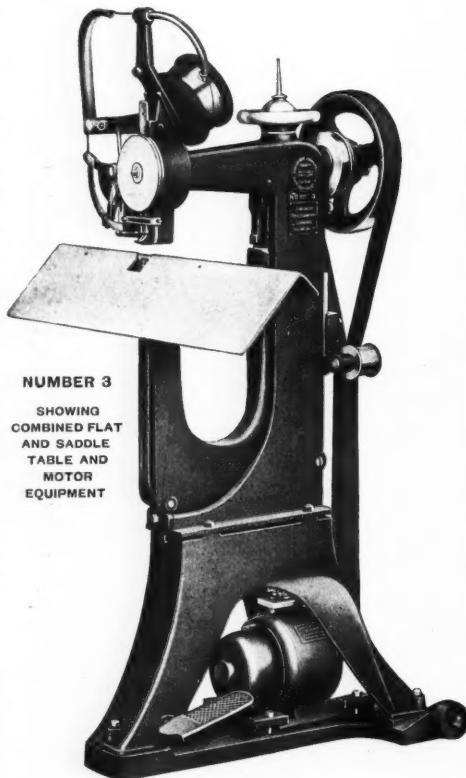
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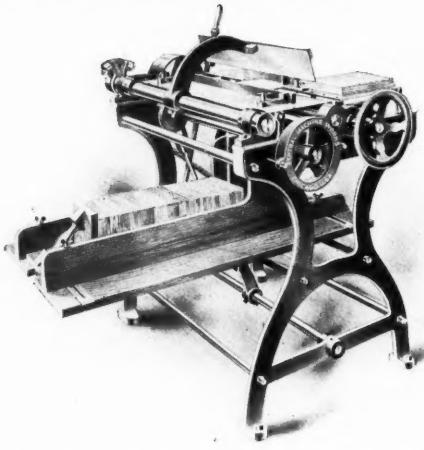
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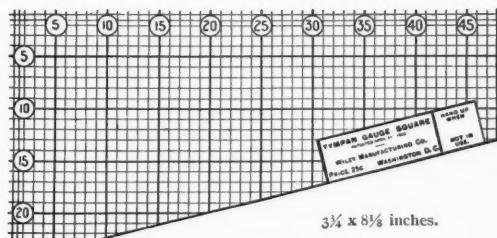
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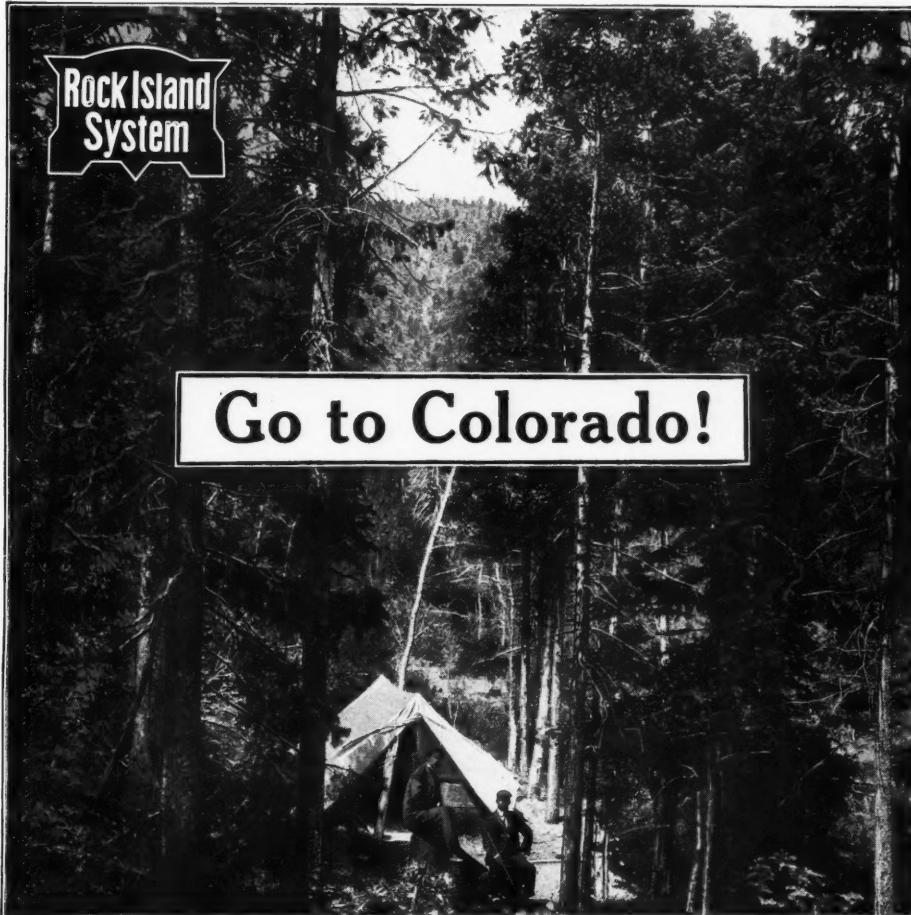
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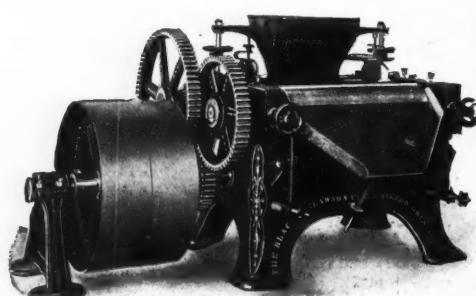


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CONTENTS.

	PAGE		PAGE		PAGE
Advertising	403	Job composition	389	Tabloid papers impossible	405
Australian duty on printed books.....	379	Language we speak, The	400	The Inland Printer cover-design	414
Berlin notes	379	Lithography	401	Trade notes	421
Book review	415	London notes	376	Trade press meeting	415
Business notices	423	Low prices and eight hours.....	415	Typefounding and printing in Japan	381
Cheap printer, The	370	Machine composition	385	Unique advertising proposition, A	420
Color mixing in printing.....	405	Making printers in Africa	397	Working double-tone inks	419
Correspondence	373	Modern bookbinding	355	ILLUSTRATIONS:	
Curious fact, A	400	Monotype model catalogue	416	Ballet, The	409
Designing of a font of type, The.....	412	Newspaper work	395	Before the storm	411
Doing the proofreader	413	Numbering coupon and check books.....	350	Charterhouse, The	377
EDITORIAL:		Obituary	416	Elsie	368
Certified public accountants	364	Paris notes	375	Go-shono, Apache medicine man	420
Charges for unfinished work.....	366	Poets and humorists of the American press	380	Grisette	402
Editorial notes	361	Pressroom	393	Island, The	363
"Foxy" buyer, The	367	Problem in vowels and consonants	352	June	408
Money in the typewriter, The	369	Process engraving	398	Looks good to me	400
Educate the office boy	371	Promissory printer, The	360	Louise	365
Eight-hour movement, The	345	Proofroom	387	Mary (senior) and her lamb	358
Electrotypers' and engravers' convention	420	Pupils of the press	359	Old Irish flax-spinner	353
English language, The	351	Question box	411	Pierrot	401
Export field, The	406	Slight mistake, A	375	Retrospection	372
Government envelope printing	419	Snide lights on typographical history	402	Spoiled job, The	384
Humors of the patent office	353	Specimens	417	Spring	406
Increasing value of a sound technical education, The	371	Suggestions in standardization	357	Temple bar	378
		Tabloid historical novel	357	Tombstone of Horace Greeley	388

INDEX TO ADVERTISEMENTS.

	PAGE		PAGE		PAGE
Acme Compound Co.	470	Gibbs-Brower Co.	447	Paxson, J. W., Co.	334
Acme Staple Co.	454	Globe Color Co.	450	Peerless Electric Co.	432
Advertising World	428	Globe Engraving & Electrotype Co.	446	Penton Pub. Co.	428
Albermarle Paper Mfg. Co.	336	Gordon Press Brake Co.	429	Pere Marquette R. R.	468
American Steel & Copper Plate Co.	470	Goss Printing Press Co.	338	Pirie's Gummed Papers	471
American Type Founders Co.	464	Great Western Smelting & Refining Co.	471	Pohl, Richard C.	434
Anderson, C. F., & Co.	464	Hamilton Mfg. Co.	343	Printers Ink Jonson	451
Atlas Electroteype Co.	470	Hampshire Paper Co.	315	Printing Art	344
Ault & Wiborg Co.	319	Hawtin Engraving Co.	429	Queen City Printing Ink Co.	448
Babcock Printing Press Mfg. Co.	327	Hellmuth, Charles	331	Riessner, T.	432
Barnhart Bros. & Spindler	327	Higgins, Chas. M., & Co.	429	Rising, B. D., Paper Co.	329
Bates & Edmonds Motor Co.	429	Huber, J. M.	434	Rock Island System	407
Bates Machine Co.	430	Indiana Chemical Co.	470	Roth, B., Tool Co.	430
Beck, Charles, Paper Co.	461	Inland-Walton Engraving Co.	433	Rouse, H. B., & Co.	443
Bingham's, Sam'l, Son Mfg. Co.	441	International Harvester Co.	453	Rowe, James	326
Black-Clawson Co.	470	Japan Paper Co.	Cover	Scott, Walter, & Co.	328
Blackhall Mfg. Co.	425	Jenney Electric Mfg. Co.	330	Seaboard Air Line	334
Blatchford, E. W., Co.	471	Juergens Bros. Co.	331	Seybold Machine Co.	317
Bloom, A. H., Co.	428	Kast & Ehinger	331	Shepard, Henry O., Co.	342, 428
Brown Folding Machine Co.	318	Keith Paper Co.	443	Shoemaker, J. L., Co.	470
Buffalo Printing Ink Works	334	Kidder Press Co.	447	Simonds Mfg. Co.	462
Burlington Route	465	Knaup, Ant.	432	Slade, Hipp & Meloy	470
Burrage, Robert R.	428	Krause, Karl	471	Smith & Winchester Mfg. Co.	432
Business Directory	457	Latham Machinery Co.	329	Smith, R. H., Mfg. Co.	471
Butler, J. W., Paper Co.	313	Levey, Fred'k H., Co.	Cover	Sprague Electric Co.	337
Cahot, Godfrey L.	471	Lindenmeyer, Henry, & Sons	Cover	Standard Index Card Co.	428
Campbell Co.	320, 321	Martenson, L., & Co.	470	Standard Machinery Co.	437
Canadian-American Linotype Corporation	444, 445	Mayer, Robert, & Co.	331	Star Engravers' Supply Co.	471
Carver, C. R., Co.	454	Mead, A. G.	432	Tarcolin	470
Challenge Machinery Co.	336	Megill, Edw. L.	434	Tatum, Sam'l C., Co.	439
Chambers Bros. Co.	316	Meisel Press & Mfg. Co.	434	Thompson & Norris Co.	Cover
Champion Coated Paper Co.	322	Michigan Central	469	Thompson, John S., & Co.	428
Chandler & Price Co.	336	Mittel & Volger	470	Tubbs Mfg. Co.	448
Chicago, Milwaukee & St. Paul.	466	Monach Litho Co.	438	Ullman, Sigmund, Co.	455
Child Acme Cutter & Press Co.	330	Monon Route	469	United Printing Machinery Co.	431
Coes, Loring, & Co.	463	Monotype	328	United States Colotype Co.	435
Cottrell, C. B., & Sons Co.	323	Morgan & Wilcox Mfg. Co.	451	Valley Paper Co.	443
Coy Printing Press Co.	437	Morrison, J. L., Co.	326	Van Alens & Boughton	442
Crane, Z. & W. M.	436	Murray Machinery Co.	462	Van Bibber Roller Co.	429
Crawley Book Machinery Co.	339	National Electric Co.	326	Want Advertisements	425
Cross Paper Feeder Co.	446	Neidich Process Co.	428	Wesel, F., Mfg. Co.	449
Detroit & Buffalo Steamboat Co.	469	Northern Pacific	468	Wetter Numbering Machine Co.	439
Dexter, C. H., & Sons.	440	North-Western Line	468	White, James, & Co.	432
Dexter Folder Co.	332, 333	Okie, F. E., Co.	335	Whitfield Carbon Paper Works	471
Dick, Rev. Robert, Estate	334	Olds Gasoline Engine Works	429	Whitlock Printing Press Mfg. Co.	452
Dinse, Page & Co.	Cover	Ostrander, W. M.	429	Whitmire Mfg. Co.	470
Dixon, Joseph, Crucible Co.	428	Oswego Machine Works	314	Wickersham Quoin Co.	436
Donkey Folding Machine Co.	429			Williamson-Haffner Engraving Co.	435
Duplex Printing Press Co.	325			Williams Web Co.	451
Durant, W. N., Co.	428			Yates Bureau of Design	429
Durbrow & Hearne Mfg. Co.	429				
Frisco System	334				
Fuchs & Lang Mfg. Co.	344				
Fuller, E. C., Co.	340, 341				

